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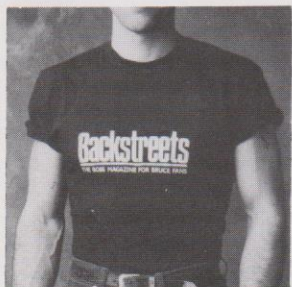
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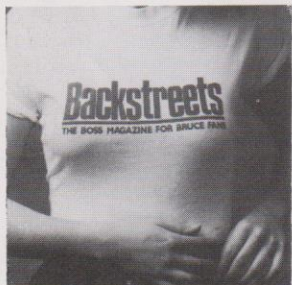
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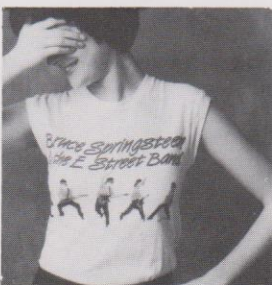
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PHOTO BY MICHAEL N. MARKS

"A lot of the songs we do now, they're just dreams." See page 18.

Backstreets

editor

Charles R. Cross

associate editors

Erik Flannigan, Mary Schuh

contributing editors

Robert Santelli, Lara Williamson

contributors

Stu Reid, Kathie Maniaci, Arlen Schumer, Jim Ragsdale, Ruth Atherly, Marcello Villella, Jimmy Guterman, David DuBois, Allen Schery, Eason Jordan, Scott Byron, Dave Dingle, Marty Venturo, Bob Zimmerman, Grant Alden, Michael MacCambridge, Steve Smollen, Steve Bumball, Billy Smith, Debra L. Rothenberg, James Shive, Rex Rystedt, Mark Stricherz, Robert Allen, Emily Hammack, Ruth Kelly, Jared Houser, Phil and Steve Jump and many others, all over the world, whose help has been essential.

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RocketType

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Summer 1990

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C o v e r

BRUCE SPRINGSTEEN
Backstage, Cobo Hall, Detroit, 10/9/80.
Photo by Michael N. Marks

Off the Wall

BRUCE SPRINGSTEEN
CNE Grandstand, Toronto 8/85.
Photo by Lawrence Kirsch

LETTERS

THE HARD COLD TRUTH

Dear Editor:

All these discussions that have been going on in this magazine with regard to the politics of Springsteen's music are a little frightening. To suggest that Springsteen's political viewpoints should not be discussed would be to ignore a vital part of his music and his art! They are inseparable — to separate them erases the true meanings and motivations of his songs. To listen only to those messages one wants to hear, is to destroy the true communication the man wishes to have with his audience.

Rock and roll music has always stood for rebellion, change, and freedom. Everyone from Elvis to Dylan to the Beatles and the Stones, to Springsteen and U2, has carried on this tradition. If those of your readers who think political viewpoints are not a part of rock and roll can't understand this, then perhaps they are listening to the wrong music. From an

historical perspective, rock 'n' roll can be seen no other way.

I hope to see some sort of resolution in these pages someday. Music is supposed to be one of those things that draws us together. However, something is seriously wrong when you have letters from people who espouse NRA philosophies and say *we* should be silent on Springsteen's views! (How someone with that mentality can *fully* appreciate Springsteen's music is beyond me!)

Keep up the policy of including all aspects of Springsteen's music in your magazine, and keep opposing censorship of any kind and you'll be staying true to freedom and rock 'n' roll.

Sam Favate Jr.
Bayonne, NJ

AS THE CREDITS ROLL

Dear Editor:

With the similarities between Bruce and Sylvester Stallone (they could pass for brothers) I can think of no song Bruce wrote that is more suitable for a screenplay than *Highway Patrolman*. Although this is virtually a hypothetical idea, I would love to see these two on the screen together.

But who would play Maria? Meryl Streep? Kirstie Alley? Goldie Hawn? I don't know, can Patti act?

Todd Baumann
Tamarac, FL

THE PRICE YOU PAY

Dear Editor:

I've just finished reading #32 of your great magazine. I can't say it made me just happy. I started to wonder where Bruce Springsteen's honor has gone. The Asbury Park Rock & Roll Museum may have to sell. Why can't Bruce, with all his millions of dollars, help those two guys? They've spent years on building the museum, basically on Springsteen items. What's the thanks? Not a shit. You disappoint me Bruce!

Harold Langaas
Joa, Norway

FORTUNES OF HEAVEN

Dear Editor:

I think it's wonderful that Bruce's new album may have a world-consciousness theme, and it's equally as great to know that Little Steven may have lent a hand. While Bruce's music continues to con-

nect, for the past year or two I've wondered what direction Bruce, the man, has been headed for.

All this Beverly Hills business, the behemoth house, etc., makes one wonder if all the "trappings and ceremony" Bruce once claimed to reject have finally caught up with him.

I'm fully aware of how generous Bruce has been over the years, making considerable donations to various worthy organizations. Obviously, I'm not suggesting that Springsteen give away all his wealth and become "homeless." But what we do outwardly does mean something, and buying a culture that relies on images takes away integrity.

Even if you give away \$25,000 to the food shelf, it becomes belied by a lifestyle which is symbolized by a Beverly Hills mansion.

I've never needed Springsteen to be my hero. I simply wanted to believe in him, in what he stood for and advocated. I've loved his music.

But it isn't enough to write an album about the plight of the common man, or the injustice to the Vietnam Vet, when the proceeds of that very endeavor contributes to the trappings of the rich and famous.

Idealistic fool that I am, I used to visualize Springsteen as that guy on the motorcycle, eternally free in spirit, not giving a damn what others thought, as he clung tenaciously to his own beliefs. It saddens me that in reality, he has bought into such an artificial society.

Bruce used to say that he wanted "everything." Maybe he has yet to learn that one's grasp should never exceed one's reach...

Judi Schiller
Fifty Lakes, MN

MAMA COME QUICK

Dear Editor:

In your last edition you wrote a wonderful column on Ron Kovic's *Born on the Fourth of July*. You mentioned the national healing. For some of us there is a degree of triteness in that statement. I'm speaking of those of us with kids nearing the age we were when the war touched us — seeing how really young and uninformed we were, echoed in them.

Up until my son was born I viewed war as an inevitable step for every generation, having a grandfather, father and husband who were all veterans. I remember looking at my newborn son won-

TUNNEL OF LOVE TOURBOOK

The Tunnel of Love tourbook was sold only at shows on the '88 tour. This oversized book is full of spectacular black and white and color shots of Bruce and the band not seen elsewhere. Also contains Bill Barol's excellent feature and interview on Tunnel from the Nov. 22, 1987 issue of Newsweek. \$20.00

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BRUCE SPRINGSTEEN
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FEATURING THE BACKSTREET BAND

So while it's great to be stirred when we hear "Born in the USA," I think it's equally important to listen to "Shut Out the Light" and know Ron Kovic's story. Thank you Bruce and Ron for telling the truth. It's a most valuable lesson in the fight against having our kids' innocence exploited.

CHRISSIE'S DRESS WAVES

There is an acoustic guitarist named Jamie Notarthomas who is constantly playing the Northeast, especially New York state, who not only writes and plays his own material, but also does covers of various songs by U2, Peter Gabriel, the Rolling Stones, Bob Dylan, and, my favorite, Bruce Springsteen. The sound is not typical low-key acoustic guitar à la Tracy Chapman or Bruce's *Nebraska*, but acoustic rock and roll; it seems he should be breaking every string every strum.

If anybody in New York state has a chance to see Jamie Notarathomas in concert, I highly recommend they go. With Bruce playing arenas and stadiums with tickets in the first ten rows very difficult to get, Jamie can rock like a one-man E Street Band in places smaller than the *Tunnel of Love Express* stage.

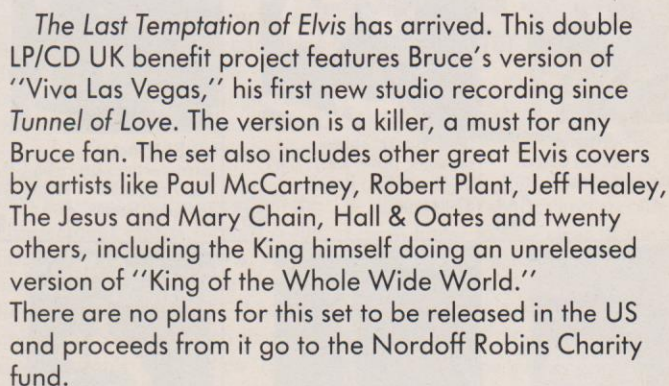
TUNNEL OF LOVE

I just received my first Backstreets issue. It's great! Everything I wanted to know is now in one place. No more searching every printed paper for Bruce pictures or updates. Finally people who understand!!!

I guess it's not a really good Bruce story. After all, I didn't get to talk to him. But I did get to see him from a few feet away and since that is probably as close as I will get, it's a Bruce story good enough for me.

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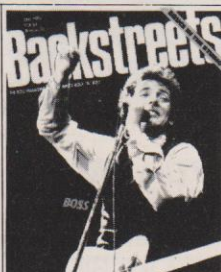
BACKISSUES BLOWOUT!!!

Backstreets' warehouse of backissues has been seriously depleted and we're now down to only a few issues remaining on almost all of our back issues. Many issues are now completely soldout and many more will be gone within the near future so now is your last chance to pick up some of these valuable collector's items. Issues #1, #2, #3, #4, #5, #6, #7, #11, #12 and #13 are now completely and totally soldout. Soon most of the other early issues also will be gone and will command collector's prices on the market (issue #1 sells for upwards of \$100 already). We have new prices on the few remaining backissues but we're still offering for a limited time the same great deal on these backissues — buy four and get one absolutely free! That's like getting 20 percent off these valued collectors' items. Buy eight and get two issues free; buy 12 and get three issues for free and so on. But all issues are now in limited supply so order soon before all issues are soldout! (If we're soldout of an issue you order, you will get a refund check.)



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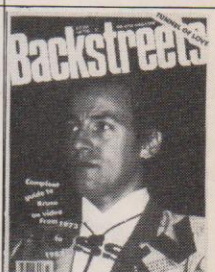
The Complete Listener's Guide to Live: Bruce speaks; John Eddie.

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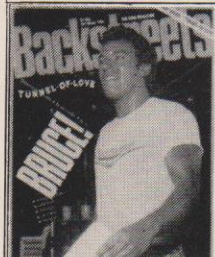
King of Clubs: 20 year history of Shore music; Bruce and Bon Jovi; Steve int.; Landau int.; studio sessions; Thunder Road.

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Boss TV: Complete videography; The Upstage; Glen Burtnick; Bruce's guitar; Shore invasion; Bruce's first record.

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The great lost 1974 Bruce interview; Tunnel of Love tour preview; Desert Island Discs; Bruce of NY.

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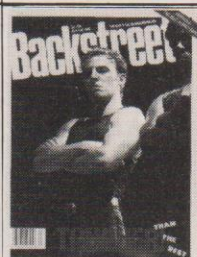
7 pages of Tunnel of Love reviews; the future of the Stone Pony; Bruce bar busting; Billy Chinnock; John Hammond.

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Clarence feature; German discography; new import singles.

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Bruce in the movies; Beaver Brown int.; Boss book reviews.

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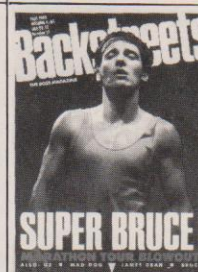
Tour '84 Special: Born in the USA review; Bruce in Japan discography; Bruce's car.

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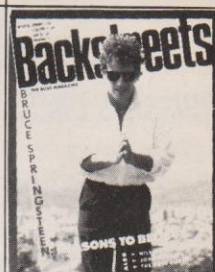
Rockin' the world — the Boss Club; tour update; REM int.

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SuperBruce!: Complete tour report; Sun City int.; Bruce's guitars; Mad Dog int.; U2.

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Reasons to believe; Bruce's political message; The Boss body; Nils Lofgren int.; Fogerty.

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The evil of bootlegs

It ain't no sin?

Last week Bruce Springsteen received a bootleg in the mail with a short note attached that said something like "Here's what your live record should have been." It was a copy of a new bootleg CD titled *Piece De Resistance*, a three-CD set from Springsteen's infamous stand at the Capitol Theatre in September of 1978.

The CD was a present to the Boss from my friend Mark, a nice present I guess since this guy loves Bruce Springsteen more than anything else in life, but I'm not so sure Bruce will appreciate it (I'm not even sure he'll get it since my friend sent it to New Jersey and Bruce is a California man these days). Mark loves *Live 75/85* but, like me, he argues it *could* have been much better. That's the sort of stuff we argue about when we get together over drinks (him beer, me Diet Sprite) and after he's quaffed a few you'll actually occasionally get a tear in his eye (and you'll most certainly get a gob of spittle lofted at you at some point during the conversation since Mark does tend to get excited when it comes to Bruce).

And one thing that Mark and I almost always argue about are bootlegs. He loves the things to death and I love the material but hate the bootlegging concept and can't help but feel someone is getting ripped off. I did seriously collect bootlegs when I first got into Springsteen — at the time I knew no tapers so it was my only way to get unreleased material. Back then, in the late '70s, there were no less than five stores on University Ave. in Seattle that sold the things and that's where I first bought my copy of *Piece De Resistance* on vinyl. I loved it dearly since it captured what I still feel was one of Springsteen's best live shows ever from the legendary series of concerts that he performed from June to December of 1978.

I spent a few thousand dollars collecting bootlegs and in the early issues of *Backstreets* you'll find that I sound almost enthusiastic about the things. But I soon met the right friends and found that almost all this material was available in

better form on tape and that bootleggers in general were just out to make a buck. I've bought literally thousands of records through the mail over the years and I've only been ripped off two times, both by bootleggers. At *Backstreets* we've almost never heard any consumer complaints from our readers except for the time we allowed a bootleg dealer to advertise some legitimate posters — we're still getting complaints about this guy.

I stopped collecting boots myself when the boot *Born in Cincinnati* came out and I found myself shelling out \$35 for something that sounded like it was recorded from outside the arena. I'd seen that show and loved the performance dearly but when I saw the quality of bootlegs dropping to such lows I followed a cue from an early Bruce song and "threw up." Soon thereafter I got rid of my entire bootleg collection for both financial and ethical reasons and I've concentrated my record collecting on legitimate releases. But having me out of the ring of buyers hasn't slowed things down much and a guy like Mark will literally buy any piece of vinyl or disc with Springsteen's name on it, whether it's a recording of him singing in the shower (recorded through the water system) or whether it's a soundboard live show like *Piece De Resistance* which sounds, I have to admit, smashing.

So Mark and I argue about bootlegs. He recently played me a batch that started up our argument again — yes, there now are a few out there that sound wonderful. Listening to the version of "Backstreets" (my favorite song) from the *Piece* disc, I can't help but think how much better *Live* would have been if someone had had the sense to include a complete version of the '78-era song with the full segue (in case you haven't noticed the entire "Sad Eyes" segment was inexplicably trimmed from the song as it appears on the official set). And I almost have to agree with Mark — *any* show in its entirety has an energy you don't find on *Live*.

Mark still collects these things and shamelessly sends off hunks of

money to buy records with a ratio of good to bad of about two to three and we always argue about the legal ramifications of buying and owning bootlegs. It is illegal to import them and certainly illegal to sell them (what does remain unclear, however, is whether it's legal to simply own them and use them for private use). Recently officials have beefed up efforts to crack down on importation and more than a few collectors we know have had packages seized. And if you think the Feds aren't really serious consider this: The FBI recently paid a visit to a Michigan Bruce collector who had committed the crime of sending for a catalog from a bootleg dealer. He wrote away for a piece of literature only to have Agent Cooper Jr. show up and inform him that he better the hell not be thinking of buying any of this stuff since they would be back if he did. I mentioned Seattle record stores earlier — not a single store in Seattle carries bootlegs now and every one that did in the past has been busted.

What remains strange about the enforcement efforts though is the fact that you can still go to record stores in New York City and see literally thousands of bootlegs openly for sale. It's been that way since Dylan's *Great White Wonder* and perhaps will always be that way. We've considered before running a disclaimer with all our bootleg reviews saying "here's reviews of records that are most certainly unauthorized and most assuredly illegal yet you can buy all these titles on the streets of New York." I recently had a conversation with a government lawyer about this very fact who informed me that lots of things that are illegal happen in New York City.

This new heat brings up the perennial question of whether we should continue to review bootleg CDs and write about what's currently available (I should note here that we don't write our bootleg reviews — they're written by a contributor who lives in New York). I say no, because many people don't understand the risk they are taking buying these things and they don't understand the pos-

sibility they may not receive the package they send for. Mark says, desperately, yes, since he's planning to buy them no matter what and that there are lots of other collectors like him out there. And though he doesn't much care for quality, he argues there are a number of fans who will buy these things no matter what we have to say about the ethics of them, no matter what Bruce says about them (for more of his comments see the 1980 interview with Dave DiMartino), and no matter what the government says. And indeed, this is exactly what most of our

The FBI recently visited a Bruce collector who had committed the 'crime' of sending for a bootleg catalog.

mail says — that we should write about them so the careful collector can know to stay clear of the real dogs. I've actually heard from more than a few members of the greater "organization" that even these official folks (who really have a beef with people issuing their unauthorized recordings) say they, too, like to read the reviews just so they know what's out there.

So we continue to serve our readers, even though I'd rather spend the space in the magazine spouting off about girls I once used to pine over while listening to Bruce albums. Nothing will make me start collecting them again because I now know enough about the bootleg business to make my stomach sick. Most of the titles sold and made in the US are wholesaled out at around \$4 per disc, meaning that if you're paying \$35 for a three record set of *Born in Cincinnati* someone is making a hell of a profit. And most of the bootleggers, in the US at least, seem to have no pride when it comes to original pressings — they'll repress stuff to death if there's a market. I have to admit some of the newer

(Continued on page 32)

FANZINE SPOTLIGHT

Backstreets Backissues

We've taken inventory in the warehouse and discovered very small quantities of most of our out of print backissues. Some of these were unclaimed in previous auctions and others we've picked up from our early contributors. All are available but in extremely limited quantities on a first come, first served basis. We'd like you to call and reserve before sending payment so we can assure availability. All prices are set sale, all issues are guaranteed first run originals, in M- condition or better.

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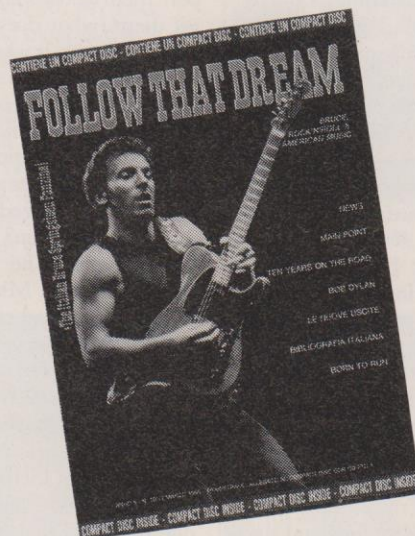
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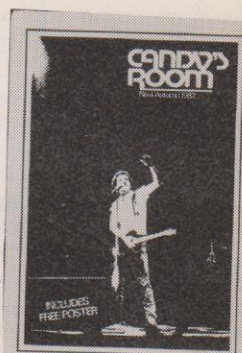
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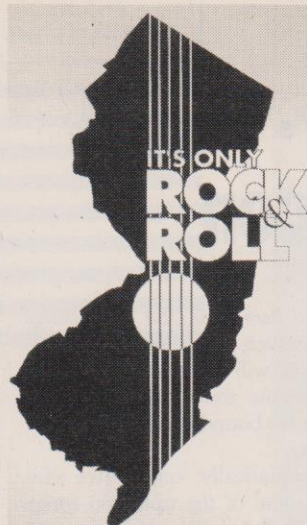
MEN WITHOUT WOMEN:

While Bruce has been holed up in the studio working on his new project, the rest of the E Streeters have been keeping quite busy themselves. As usual, Clarence Clemons seems to grab the most headlines. The Big Man pulled in a Bammie, the Bay Area music award, for best reeds/brass in 1989. It was Clarence's second Bammie in as many years. Said Clarence backstage, "I've lived here two years, and I've won two years. I feel like one of the 49ers now." And as we reported last issue, Clarence is making the move to the small screen in an ABC TV pilot called *Human Target*. It's being considered for the fall line-up or as a mid-season replacement. *USA Today* provided this synopsis of the plot: "Rick Springfield stars as a Vietnam vet who goes high-tech to assume identities of individuals who are being stalked by killers. Clarence Clemons, late of Bruce Springsteen's E Street Band, co-stars." It's hard not to let out a heavy sigh about this one, especially considering the too-odd-to-be-possible coincidence of casting someone named Springfield in the part of a Vietnam veteran. *Twin Peaks* this ain't. . . Little Steven's name has been mentioned in connection with the Bruce project, but he's also been busy helping Nenah Cherry in the studio, guesting with Dave Edmunds' Rock 'n' Roll Revue and playing the Mandela benefit concert in London. Steve's essential first record, *Men Without Women*, has finally been issued on CD in Germany and a new solo LP cannot be far off. . . Max Weinberg served as co-host for the 1990 Garden State Music Awards, with actor Robert Wuhl. This is the second such awards ceremony and plans are to make it an annual event. The ceremony was held at the State Theatre in New Brunswick, May 30th. . . Nils Lofgren continued his masterful playing in a continuing club tour of the northeast. . . *Backstreets* got an ironic mention in an AP wire story on *Factsheet Five*, a wonderful magazine put out by Mike Gunderloy which reviews fanzines of every kind, some 500 different titles per issue of his own. The AP feature had this to say about *Backstreets*. "Some 'zine culture eventu-

ally goes mainstream. *Backstreets* is a widely quoted magazine devoted to Bruce Springsteen and its publisher has written a book on the Boss." We've hit the big leagues and we don't even know it. . .

COVER ME: Springsteen songs continue to live through the voices of others. On the one hand, Gary US Bonds has been opening recent shows with "Action in the Streets," a horn-driven Springsteen original played on the '77 tour, that is musically similar to "Paradise by the 'C'." Bonds is working on a new record, his first in some five years. . . On a sadder note, Cher has been including "Tougher Than the Rest" in her recent sets, in a show that features less than 60 minutes of music and eight costume changes. Seems she could stand to learn something else from Bruce. He from she? Nah. . . Cleveland, Ohio has its own Bruce Springsteen cover band, Johnny 99. While this six-piece does not stick strictly to Bruce's material, they do many Bruce tunes, with a particular regard to playing them as Bruce does live. Included in their set are "Rockin' All Over the World," "Part Man, Part Monkey" and "Light of Day." You can catch them at colleges in and around the area. . . Long time *Backstreets* subscriber Brian Soneda from Pasco, WA has recently published another book with a few inside Bruce jokes. *Frog Haven* is Soneda's latest effort, a fable that reads like a combination children's book and humor effort, with a story to tell about animal rights. Included are such characters as "Southside Froggy and the Pasco Jukes," "Brown Beaver" and various other creatures of the swamp who sing songs like "Candy's Room" and other Bruce titles with new lyrics. A nice light book for kids or parents alike. *Frog Haven* is available from The Tenth Teardrop, PO Box 3251, Pasco, WA 99302.

AIN'T GOT NO HOME: Bruce's charitable contributions continue to pour forth at a truly remarkable level, despite his absence from the record charts. On the heels of a \$100,000 donation to the Freehold Library, Bruce made a pledge to match the \$10,000 raised at a benefit concert to supplement state funding for the Worker Resource Center, a non-profit organization that helps unemployed workers and their families. Director Stanley Fischer, who led the fight to keep



A 16 Month calendar featuring NEW JERSEY MUSICIANS

September 1990 through December 1991



Proceeds to benefit the Right to Housing (New Jersey Coalition for the Homeless)

Fans of NJ music will want to pick up a new benefit calendar put together by Shore photographer Debra L. Rothenberg. Titled "It's Only Rock 'n' Roll: New Jersey Musicians," the 16-month calendar features such stellar NJ talents as Little Steven, Southside, Bruce (yes, he actually gave his permission!), Bon Jovi and another two dozen bands. All proceeds from the calendar will benefit the Right to Housing, part of the NJ Coalition for the Homeless. The calendar will be available in record stores on the Shore later this summer and will also be stocked by Backstreet Records.

3M from closing its Freehold plant, received a call from Bruce, who was in the studio, pledging a matching contribution. . . In another follow-up call, Bruce made a second donation to the Food & Hunger Hotline, which refers callers without food and money to the nearest food bank or free meal. Nobody wins unless everybody wins. . . Bruce did manage to spend a few bucks on himself in April, dropping a cool \$14 million, according to the *LA Times*, for a home in the Beverly Hills area. The purchase of the property made Bruce a regular in the *LA Times* "Hot Property" column, which covers high profile real estate deals. The purchase of an LA home further cements Springsteen's move to the west coast. Rumor has it he will not be spending summer in New Jersey and his base of operations does appear to be switching coasts, at least temporarily. Bruce also continues taking in the LA scene, showing up at concerts by a variety of artists. In April, he and Patti took in a Laurie Anderson show and even posed backstage for a photo that ended up in *People* magazine. . . If anyone is bigger than Bruce in Hollywood, it might be Tom Cruise. His stock car racing movie, *Days of Thunder*, is out and he is set to star in another film titled *Born to Run* due next year. No word on any Bruce connection. . . Bruce is also rumored for a couple

of new projects, the first an all-star charity record to benefit suffering people in Romania, which the *Washington Post* reported may include a Bruce contribution. The second is an upcoming record by former Band members Garth Hudson, Levon Helm and Rick Danko, which *Cashbox* reports will include a contribution from Bruce as well. . . *Billboard* published a readers poll to determine the top artists of the '80s. Among the three categories of artist, album and single of the decade, Bruce charted only once, with *Born in the USA* taking third place in the LPs, edged out by the not surprising *Thriller*, but also George Michael's *Faith*. Can the spokesman of a generation have permanent beard stubble? . . . Two fanzines you may be interested in have just started up. John Eddie's management company has started a monthly newsletter called *The Hard Cold Truth*, subtitled "Rock and Roll News for the Faithful." It lists upcoming shows, recording news and has a pleasantly humorous tone to it. Send an SASE to John Eddie, c/o Champion Entertainment Organization, 130 W. 57th Street, New York, NY 10019. . . Finnish subscriber Lassi Eskola is starting a new fanzine of mostly collectors advertisements called *Change It*. For more information send an SASE with an IRC to Lassi Eskola, Vahaniityntie 19A1, 00570 Helsinki, Finland.

The question is when?

Album soon

If there had been any doubt remaining that Bruce Springsteen was in the studio in Los Angeles recording a new LP, it vanished in May and June. During those months, virtually all major print media in America, from *Rolling Stone* to the *New York Daily News*, told their readers that Bruce was working on his new record. It was now "official," and many of the same sources concurred that the LP was due out by the end of 1990. But the concrete information ends there and what remains is a plethora of rumors about what the record is about and who will appear with Bruce on it.

Some of the names are the same ones we've heard, while others are new. One report says that Jeff Porcaro and Bob Glaub, who played on "Viva Las Vegas," are the rhythm section for many of the tracks, though as we reported last issue, drummer Steve Jordan and bass player Randy Jackson have also logged studio time with Bruce. There is some word that late last year and early this year, Bruce tried playing with a number of different musicians, some very famous, to decide who was right for the project. Still other names frequently mentioned include Little Feat keyboardist Bill Payne and percussion wiz Bobby Hall. One CBS source says that at least two tracks have been played to high ranking CBS executives, which leads one to believe that much of the primary recording may be over.

As for E Street involvement, there does seem to be agreement that Roy Bittan has played some keyboards, and that Little Steven may have done some writing with Springsteen. Whether Steve appears on the record is not known, and the chances of him having a part in the production seem very slim, though Steven clearly has logged time in LA.

Most recent rumors about the sound of the record call it "funky," with one source saying that it had a touch of Prince's sound, or more specifically, "if Little Steven had

mixed *Born in the USA*." The songs themselves, according to nearly all reports, will be more uptempo on the whole than *Tunnel*, though there are bound to be a few slower songs.

Thematically, one source said that some of the uptempo songs have a "world consciousness" message, expressing environmental and other concerns about the world around us. In fact, one source says that Amnesty USA director Jack Healey told an interviewer that Springsteen's new songs dealt directly with acts of torture around the globe. On the heels of the Amnesty tour, this is the type of theme we've predicted in this column before, though the songs heard may not end up in the final configuration.

An estimation based on all the reports is that perhaps 25 to 30 songs have been recorded for the as yet unnamed album. One source suggested that the recording process is nearly complete, and what is going on right now is fine tuning, mixing and selecting the tracks. The most hopeful part of all this is that sources both official and unofficial, though speaking cautiously, suggest a release before year's end. Such deadlines have passed in the Springsteen world as often as Joe Montana has, but there is a different feeling in the air about this project and history is on the side of a release in 1990, based on time between releases of Bruce's past studio LPs.

As for touring, the absence of reliable rumors leads us to think that little attention has been paid to this. It's not a question of if Bruce will go out on the road again, but when. One report suggests that a tour would not immediately follow the LP's release, but might begin in late spring or early summer of 1991. No one seems to be saying anything about who would accompany Bruce on the road, so it would appear that the first order of business is completion of the album, with tour plans to be determined at a later date.

Our best guess? We'll join the consensus and say the LP will be in stores well in time for Christmas, arriving in mid-October. Bruce Springsteen will tour in 1991 in some form, though we do not expect it will be like tours in the past, and the tour will begin in the spring. ☘

BRUCE & 2 LIVE CREW

Bruce Springsteen made headlines in early July when he became one of the first pop superstars to put his support behind anti-censorship efforts by allowing the banned rap group 2 Live Crew to sample his hit "Born in the USA" for their latest single "Banned in the USA." Alan Jacobi, attorney for the controversial rap group, said that Springsteen had reviewed the content of the recording and "enthusiastically" approved the use of his music. The single was released on twelve inch and cassette in early July and 2 Live Crew's next album, also to be titled *Banned in the USA*, was due out at the end of July. The single itself tells the story of the censorship applied against the rap group though it itself is not explicit or offensive.

That hasn't stopped some censorship forces from now lumping the Boss in with 2 Live Crew and some conservative forces were even suggesting a boycott of Springsteen's music. Jack Thompson, the Florida attorney who started the campaign that led the ruling against the rap group now says "Bruce and Luther Campbell [of 2 Live Crew] can go to hell together. Bruce Springsteen is facilitating the sexual abuse of women and the mental molestation of children by giving 2 Live Crew the use of his music."

The single had just begun to get play on stations as *Backstreets* went to press, but it could represent a rallying point for the anti-censorship efforts, says Glen Boyd, a Seattle DJ. "This song could galvanize people and get them off their asses," he said. "So far no one in the music industry has wanted to take this issue on and it's great to see Bruce step forward and not be afraid to stand up to this." ☘

1. **Sly & the Family Stone**
Stand!
Epic (LP)

2. **Elvis Costello**
Imperial Bedroom
Columbia (CD)

3. **Bruce Springsteen**
The Wild, the Innocent
Columbia (CD)

4. **Southside Johnny**
Hearts of Stone
Epic (CD)

5. **Clarence Clemons**
"Summer on Signal Hill"
Columbia 45 (B-side)

6. **John Doe**
Meet John Doe
DGC (CD)

7. **David Bowie**
The Rise and Fall of Ziggy Stardust
Rykodisc (CD Special Edition)

8. **Prince**
Sign o' the Times (The Movie)
Warner Brothers (VHS)

9. **Bruce Springsteen**
All Those Years
Templar Records (CD)

10. **Van Morrison**
The Best of Van Morrison
Mercury (CD)

The Backstreets Takebox





The shore

Looking for something to blame

by Robert Santelli

Asbury Park city officials and club owners are bubbling with enthusiasm over the strong possibility of long-rumored projects actually become reality — and soon. According to confidential sources, both the Costeau Society, the international environmentalist, and the Jackson family (Michael, Janet, etc.) will announce shortly their intentions to build major complexes on the city's oceanfront.

The Society plans a sophisticated environmental center dedicated to preserving the world's waterways that would include an aquarium, an auditorium, and numerous exhibits related to his oceanic expeditions. The Jacksons are interested in building a state-of-the-art recording studio on or near the boardwalk which, hopefully, would attract many of pop music's top recording artists.

In addition, interest in having a Hard Rock Cafe locate in Asbury Park and in building a brand new Stone Pony on the Casino Pier is also hot and heavy. With the recent reopening of the Fast Lane, the early '80s Asbury Park club that launched the careers of Jon Bon Jovi, Glen Burtnick, John Cafferty and Beaver Brown, and Norman Nardini, suddenly the city's music scene is looking bright.

Speaking of recording studios, in June, Garry Tallent produced the second album by Minneapolis blues-rock band, the Hoopsnakes, at Shorefire, the Long Branch studio he half-owned until early last year when he re-located to Nashville. According to Bruce McCabe, the Hoopsnakes keyboards player and lead singer, the album will either be called *Jump In and Hang On* or *All Dames Are Dynamite* and will be released by Rykodisc sometime this fall.

It wasn't the first time that Tallent had worked with the Hoopsnakes. He remixed the band's self-titled debut album, originally recorded and independently released in 1987, and then rereleased on CD by Rykodisc last year. "Garry is kind of a kindred spirit," McCabe continued. "He



Bon Jovi joins Bobby Bandiera and Garry Tallent at the Pony.

understands what we're trying to accomplish with our songs." And what's that? "To show that the blues is compatible with rock 'n' roll," McCabe replied.

Billy Chinnock's new album, *Thunder in the Valley*, is out on Atlantic Records. On it, Chinnock explores brand new territory: country-flavored Adult Contemporary pop. Though the songs don't rock as hard as Chinnock does live, they're, nonetheless, highly crafted attempts to give new versions of love earned and love lost. In May, Chinnock played the Fast Lane and debuted a number of songs from the album as well as a stirring version of the Buffalo Springfield classic, "Mr. Soul."

Max Weinberg was a guest disc jockey on New York rock radio station WNEW-FM in early July, filling in for the vacationing DJ Dave Herman for an entire week. As he predicted, Weinberg played lots of Led Zeppelin and Beatles. Weinberg also hosted the 2nd Annual Garden State Music Awards in May, and in the July issue of *Modern Drummer* magazine reminisced about recording *Born to Run*. Max revealed that a song called "Bo Do Rocker," a studio jam with a distinctive Bo Diddley beat that was recorded during the *Darkness on the Edge of Town* sessions "was one of the most incredible

things we [Bruce and the E Street Band] ever recorded." According to Max, "that jam has one of the best vocals I ever heard Bruce do — one of the most lascivious vocals I ever heard anybody do. We recorded it at about five o'clock in the morning. Those things would always happen; we'd get on a roll and record five, maybe six songs a night."

The Jersey Shore Jazz & Blues Festival, the annual event that Springsteen helped legitimize after he and members of the E Street Band played it last year, took place in early June at such clubs as the Stone Pony and T-Birds Cafe in Asbury Park and Jason's in South Belmar. The event raised nearly \$5000 for the environmental group, Monmouth County Friends of Clearwater, and featured a "Great Guitar Jam" at the Pony. The show was filmed by a local cable TV station and televised the following week. Guests included Paul Dickler, once the guitarist for the Blackberry Boogie Band, which later became Southside Johnny and the Asbury Jukes; Billy Ryan from Clarence Clemons' original Red Bank Rockers; and Sonny Kenn, the Shore's first great guitarist.

Monmouth College, located just a few miles north of Asbury Park in West Long Branch, re-

cently approved a minor degree in Popular Music Studies. Students interested in music industry careers can earn the degree by completing such courses as "Rock & Roll in American Culture," "From Blues to Rap: The African-American Music Tradition," "Musicology," "Music Journalism," and "Jazz in America." Stories about the unique minor have appeared in the *Village Voice* and *Asbury Park Press* and a radio special dealing with the program recently aired in Japan on FM-Tokyo. Last year's guest lecturers included Max Weinberg and WNEW radio personality Jim Monaghan. (For more information on the program, write to Dr. William Wollman/Monmouth College/Music Department/West Long Branch, N.J. 07734, or call, 201-571-3442.)

Hot bands to check out this summer at the Shore: Paul Whistler and the Wheels, Who's Your Daddy, the Fairlanes, the Fins, and the Mango Bros., which features ex-E Street Band drummer Vini Lopez.

A lot of people wonder where they can purchase compact discs and tapes independently released by Jersey Shore area bands and solo artists. Look no further than Almost Live Compact Disc Center/606 Main St./Belmar, N.J. 07719/(201) 280-5157. Customers come as far away as Hawaii to stock up on CDs at Almost Live. Located less than five miles from Asbury Park, Almost Live is also the best place to buy tickets to area shows.

Finally, from the "Could It Be True?" Dept. comes word that Shore rocker Glen Burtnick has joined a new version of the '70s rock band Styx, replacing Tommy Shaw, who's joined forces with Ted Nugent in Damn Yankees. Also, rumor has it that the recording of Southside Johnny's follow-up to 1988's *Slow Dance* is on hold, at least until September, maybe longer. Of the few gigs Johnny is doing this summer, his annual performance at the Garden State Arts Center in Holmdel is one of them. Who will be in Southside's band, aside from guitarist Bobby Bandiera, is anyone's guess. 🍻

Robert Crane is champion

The ultimate quiz goes to overtime

The Super Bruce Trivia Test generated more attention than any contest *Backstreets* has ever held. While it didn't draw the most entries, it was the most serious, for the diehards who were willing to put the time in to earn our greatest prize ever. Said entrant George Sofranko, Jr., attorney at law, "I spent about 20 to 30 hours on this; in lawyer's billable time, that amounts to \$3000 to \$4500!" Our idea behind the contest was not only to test your Bruce knowledge, but also to encourage you to go back through your back issues of the magazine and *Backstreets*, *Springsteen: The Man and His Music*, where you could not only find the answers to many of these questions, but enough Bruce trivia to fill 1000 quizzes.

The contest was not without controversy either. First, question 25 asked who said that "Springsteen should serve as Secretary of State." This was actually a mistake on our part, misreading the quote from Zippy the Pinhead in an early issue of *Backstreets*. Many of you got it right anyway, but we decided that we could not penalize anyone when the question was incorrect. Therefore all entrants received full credit for that question. Also, some European subscribers complained that they did not have access to the resource materials, like back issues of *Billboard* and *Rolling Stone* magazines, necessary to answer some of the questions. In fact, subscriber Daniel Arvidsson in Taby, Sweden was just two off the pace, scoring a remarkable 24 despite missing the first four questions. We plan to do this again, and will try to construct our next trivia quiz so that there is no US bias.

When the final scores were tabulated, we had a three-way tie for first place with 26 correct out of 30, with all three missing question 3, which as you'll see below was designed to keep anyone from obtaining a perfect score without a lucky guess. Supersub Robert Crane's entry was complete with an appendix listing all his resource materials. He tripped up on questions 10 and 11, concerning the songs Bruce has never played live or played live only once, omitting

"Viva Las Vegas" from the former and "I Ain't Got No Home" from the latter. His only other mistake was in attributing the quote in question 21, which came in a syndicated review by none other than Dave Marsh.

Finalist Fred Parker also missed questions 10 and 11, forgetting "The Big Payback" and again "I Ain't Got No Home," which made its only appearance at the Amnesty show in Oakland, Sept. 23, 1988. His only other incorrect answer was on question 19, where he offered "If I Was the Priest," which was the second song of the Hammond/Springsteen demo recordings, but not of the actual audition, which was "Mary Queen of Arkansas."

Our third finalist, Brent Gregory, sailed through questions 10 and 11, but forgot two of the Little Steven appearances in question 6, and also guessed "If I Was the Priest" for question 19. Unfortunately for Brent, the question that caused the tie was the one question he thought was a gimme, for, as you look at the answer to question 30, I'm sure some of you will be as surprised as Brent was to see the answer is not Freehold.

With a three-way tie, we gave our master finalists the choice of drawing their names from a hat to determine the winner, or answer six more "playoff" questions to determine the winner. All three chose the playoff and to give you a chance to keep playing along, we've printed the answers to these last six questions on page 32. The playoff questions are:

1. Based on known set lists, what song spent the longest time between appearances in a Bruce show (excluding club appearances) and how much time passed between those two performances? Correct song and closest guess to the time passed wins the question.
2. Name all the Bob Dylan songs Bruce Springsteen performed live from January 1, 1975 to January 1, 1990.
3. Name all the saxophone, trumpet, coronet, and trombone players to play with the full E Street Band in concert.
4. Here's the lyric, name the

song: "My soul is aching and my blood runs hot. Run into me now..."

5. Which of the following songs does not belong with the others and why: "Darkness on the Edge of Town," "Something in the Night," "Ramrod," "Jungleland" and "Point Blank."

6. Here's the lyric, name the song: "I see the fire from the sky, and I just want your arms around me..."

Our three finalists had a week to complete their playoff entries, but our questions weren't hard enough. Fred Parker did miss number six, guessing "The Big Payback," but both Brent and Robert got all six correct. For finishing in third, Fred won a Japanese *Nebraska* CD and a *Backstreets* Staff 1990 T-shirt. But what were we to do about settling this contest once and for all? The quizmasters decided that the only way to settle the contest was to come up with a question that could only be guessed at, for if our final pair knew the answer, they should be making the quiz, not us. The final question was this: According to the contract rider sent to promoters for the first US leg of the *River* tour, how many large cans of original red Hawaiian Punch must be available backstage, and how many of those had to be placed in Bruce's dressing room? The closest guess to both numbers would take it. Apparently a favorite with both Bruce and the band, the *River* contract rider called for 8 cans of Hawaiian Punch, with 2 placed in Bruce's dressing room.

The calls were placed. Brent guessed 24, with 6 in Bruce's dressing room; Robert guessed 25, with 5 in the dressing room. The impossible had happened. Both Robert and Brent were exactly 20 off. Springsteen soulmates indeed, trivia masters granted, but we were now stuck with another tie.

Exasperated, the quizmasters were left to ask one more question and we turned to *Backstreets* itself. The contest had to end, so one last pure guess question was asked: How many *Backstreets* subscribers are there in the state of Iowa? Yes, we know, boo hiss, but we'd run

out of good questions days earlier. Brent guessed 69, Robert guessed 29, and there are actually 35 current subscribers in the state of Iowa. On the basis of his closest guess, Robert Crane was crowned the 1990 *Backstreets* Super Trivia Champion. Though we hadn't planned on second and third prizes, our finalists put in too much effort and were too evenly matched to go unrewarded so besides the CD and shirt given to Fred for third place, runner-up Brent Gregory won an autographed backstage pass from the *River* tour and a staff T-shirt. Of course, in the unlikely event that Robert is unable to fulfill his formidable duties as *Backstreets* Super Trivia Champion, the crown will be passed to our first runner-up.

Champion Robert Crane won our grand prize, the rare UK boxed set of Bruce's first three albums, autographed boldly by Springsteen himself. Our champ took a rather scientific approach throughout the contest, including the last question, where his answer took into account Iowa's percentage of the overall US population, how many shows had taken place in Iowa in the '80s and the unusually high number of fans on the East Coast, compared to the rest of the country.

When it was all over, we asked both of our final finalists to talk about the contest. Robert Crane told us he had looked at our contests before, but never entered until now, as he had "never seen one as challenging as this one." On top of that, he said that "win or lose, it was going to be a lot of fun." As for the questions he missed, Robert mentioned specifically "that awful number sequence" (question 3), which he said he spent 20 to 30 hours on. On top of that, in looking for the answer to question 21, Robert told us he "probably read 150 to 175 reviews," without finding the syndicated Dave Marsh review. Asked if he'd do it again, Robert said, "I'd do it again, but I'm not sure my family would want to do it again."

Brent Gregory expressed similar sentiment about the Super Trivia Quiz. He called it a "good chal-

46 F n Street
5 Brill. Lucky Man
9 Tunnel of Love Two For The Road
13 One Step Up/roulette
331 COMBINED TOTAL

2. How many times has Bruce Springsteen appeared on the cover of Rolling Stone magazine (excluding year-end retrospective covers)?

9 PHOTOS WITH HEADLINES
16 HEADLINES ONLY
25 TOTAL (See Appendix One)

3. What is the next number in this sequence:
5, 6, 7, 11, 7, - 7 the incredible number of songs off studio band albums to appear on foreign-release singles.

HELLO BACKSTREETS!

I HOPE YOU REALIZE THAT YOU HAVE DRIVEN ME TOTALLY CRAZY OVER THE LAST FEW WEEKS TRYING TO FIGURE OUT THE ANSWERS TO YOUR SUPER TRIVIA CONTEST! ANYONE WHO GETS EVEN HALF OF THESE RIGHT DESERVES A SCENT COVER OF BORN TO RUN AS A MINIMUM! WHAT MAKES ME ILL IS THE THOUGHT THAT SOMEONE KNOWS THE ANSWERS TO ALL THE QUESTIONS WITHOUT EVEN HAVING TO THINK ABOUT IT. SERIOUSLY THOUGH, IT WAS FUN (MY WIFE IS LOOKING AT ME AS IF I'M CRAZY) AND I'M SURE I GOT MOST (IF NOT ALL) OF THEM RIGHT. A SUGGESTION FOR ANOTHER CONTEST - FAVORITE SET OF LYRICS (DISREGARDING THE MUSIC) FROM AN OFFICIALLY RELEASED SONG. THE ANSWERS ARE IN THE

1 NIGHT
2 1ST (and 2nd) W/ 1
3 ON-POET SILK RANGER
4 MARY GUEEN OF ARKANSAS
5 2
6 DAVE MARSH
7 BACKSTREETS
8 KEN DRAVILL
9 PLAYS BASS ON VARIOUS
10 BILL BRADLEY
11 CTIS BENDING

lenging contest" though he was "kind of disappointed" at missing Bruce's birthplace, especially after seeing it listed as Freehold in so many books and magazines. After spending 30 hours on the first 30 questions, Brent logged another 20 on the playoff, unable to answer question six until the morning of the deadline, when he heard the answer while "playing the Stockholm tape in the car" on his way to work. When the winner had been decided, Robert called Brent to congratulate him on a hard fought battle. Who knows, maybe Brent will get a shot at a rematch next year.

We would like to thank everyone who took the time to enter the contest. The winners of the ten Backstreets Staff T-Shirts (drawn at random from all the entries) are: John Purlia, San Diego, CA; Shelly Vletz, Bismarck, ND; Tom Bell, Cincinnati, OH; Jason Yancoski, Boothwyn, PA; Randi Ferst, Katonah, NY; Cathy Burkhardt, Tacoma, WA; Stacy Sherbon, Boynton Beach, FL; Ned Roberts, Stone Mountain, GA; Patricia Jeanleon, Alexandria, VA; Andy Pearson, Worchester, ENG.

The Ultimate Quiz: The Answers

1. What is the combined total of Bruce's highest *Billboard* chart position for each single released in the US as of 4/1/90? **Answer:** 331. The highest positions for each single are: "Blinded by the Light" 0 (did not chart); "Spirit in the Night" 0; "Born to Run" 23; "Tenth Avenue Freeze-out" 83; "Prove it All Night" 33; "Badlands" 42; "Hungry Heart" 5; "Fade Away" 20; "Dancing in the Dark" 2; "Cover Me" 7; "Born in the USA" 9; "I'm on Fire" 6; "Glory Days" 5; "I'm Goin' Down" 9; "My Hometown" 6; "War" 8; "Fire" 46; "Brilliant Disguise" 5; "Tunnel of Love" 9; "One Step Up" 13.

2. How many times has Bruce Springsteen appeared on the cover of *Rolling Stone*? (Excluding year end retrospective covers.) **Answer:**



Steven (Born in Boston) Van Zandt and Bruce, Asbury Park, 8/21/87.

His photo has appeared on the cover nine times. The nine covers are from the following issues: Aug. 24, 1978; Nov. 15, 1979; Feb. 5, 1981; Dec. 6, 1984; Feb. 28, 1985; Oct. 10, 1985; Feb. 27, 1986; Feb. 26, 1987; May 5, 1988. Champion Robert Crane also notes that the words "Bruce Springsteen" have appeared an additional four times without his picture, while other mentions of either "Bruce" or "Springsteen" have been on the cover another 12 times.

3. What is the next number in this sequence: 5, 6, 7, 11, 7? **Answer:** We had to have one you just couldn't possibly answer! The next number in the sequence is 1, forming the matrix number scratched into the inner groove of the unreleased acetate for "You Can Look" rockabilly version, an outtake from *The River*. I know, I know, you're all crying foul, but nobody got it right, so it all evens out. We just couldn't stand the thought of a perfect score.

4. How long is "Jersey Girl" on the flip side of the US 45 of "Cover Me"? **Answer:** Because of a difference in pressing plants, the original pressings of the single come in three variations, yielding three different versions of "Jersey Girl." Two pressings without the introduction, but slightly different intros and fades clock in at 6:10

and 6:15. A longer 6:40 pressing also was issued that includes Bruce's comments before the song. We wrote about this in our "On Record" column.

5. In what city was Steve Van Zandt born? **Answer:** Boston, MA.

6. Name the dates and cities for each time Bruce and Little Steven have performed in concert since Steven left the E Street Band. **Answer:** Little Steven and Bruce have played together 13 times since Steven left the E Street Band: Aug. 20, 1984, E. Rutherford, NJ; Dec. 14, 1984, Memphis, TN; Dec. 16, 1984, Atlanta, GA; Dec. 17, 1984, Atlanta, GA; July 3, 1985, London, ENG; July 4, 1985, London, ENG; July 6, 1985, London, ENG; July 7, 1985, Leeds, ENG; Aug. 22, 1985, E. Rutherford, NJ; Aug. 31, 1985, E. Rutherford, NJ; Aug. 21, 1987, Asbury Park, NJ; Oct. 8, 1987, New York, NY; Sept. 23, 1989, Sea Bright, NJ. Many of you noted that Bruce and Steven also performed together on the "Sun City" video shoot and at the filming of the "Glory Days" video.

7. On what date was the official press release issued announcing that Little Steven was leaving the E Street Band? **Answer:** May 29, 1984, as shown in *Backstreets* #10.

8. Put the following artists in order of most *Billboard* Top-40 singles: Gary US Bonds, Creedence Clearwater Revival, Bob Dylan, Rick Springfield and Bruce Springsteen. **Answer:** Unbelievably, the order goes like this: Springfield 17, Springsteen 15, Creedence 14, Dylan 12, US Bonds 9.

9. What date was *Backstreets* #1 issued? **Answer:** *Backstreets* #1 was handed out before Bruce's show in Seattle, Oct. 24, 1980, but printed Oct. 20.

10. Name all the songs Bruce has released commercially, but never played in concert. **Answer:** "The Angel," "The Big Payback," "Lucky Man," "Two for the Road," "When You're Alone," "Valentine's Day" and "Viva Las Vegas." "When You're Alone" did air in a soundcheck in Philadelphia, but has never been played before a paying audience. As far as anyone can tell, "The Angel" was never played live.

11. Name all the songs Bruce has released commercially, but performed in concert only once. **Answer:** "Held Up Without a Gun," "Janey, Don't You Lose Heart," "Cautious Man" and "I Ain't Got No Home."

12. What song was given a new sax solo on the *River* tour, never used before or after that tour? **Answer:** "Tenth Avenue Freeze-out."

13. What is the next number in this sequence: 2, 0, 2, 2, 2, 0? **Answer:** 7. The sequence reflects the number of singles released in the US from each LP, *Greetings through Born in the USA*.

14. Where did Bruce's first published work appear? **Answer:** Bruce had some of his poetry published in the Ocean County Community College literary magazine, his first published work. A copy was displayed in the Asbury Park Rock 'n' Roll museum.

15. What *Born to Run* song was played only once on the *River* tour? **Answer:** "She's the One" was played only once, in Chicago, Sept. 10, 1981.

16. What *Born to Run* song was played only once on the *Born in the USA* tour? **Answer:** "Night" made

(Continued on next page)


The best of Bruce

A favorite topic of debate for Bruce Tramps everywhere is what song of Bruce Springsteen's is "your" favorite. Here at *Backstreets* we get asked this question frequently by readers (and always by reporters). We've done two contests in the past ten years to determine our readers' favorites, but we haven't polled our readership in several years so we thought the time was right. This "best of" contest is one that we think every Bruce Tramp will have fun filling out and this time around we've thrown in more categories than usual, along with a few questions designed to give us more information on our readers and their tastes.

There are no "correct" answers to any of these questions but it still should be very interesting to see what wins (we won't remind you of our past contest results in case you've forgotten them because we'd rather have you start fresh). One caveat though: If you enter, please try to fill out *every* question and please, please, *only enter once*. The grand prize will be selected at random from all complete entries and will be a promo-only sweatshirt issued to the band's crew on the European leg of the *Tunnel of Love Express Tour*, worth a few hundred bucks.

If you can fit your answers on a postcard fine, but however you send them to us (mail or fax), make sure you get them to us by September 15th, that way we'll have time to compile them and we'll announce the results both in the next issue and at the "Glory Days" fan convention in England on September 21st. That doesn't give our overseas subscribers much time, so let's get to it.

Send entries to "The Best and the Worst," *Backstreets*, PO Box 51225, Seattle, WA 98115 or fax them to (206) 728-8827. One more thing; unless we say otherwise, assume we're referring to Bruce Springsteen here (Don't dare put "As Nasty As They Wanna Be" in any Bruce category). And let us also define "best" for you — we really mean your favorite, your *personal* choice, not "best" in the sense of what critics might think.

1. Best album:
2. Worst album:
3. Best song of all time, any category:
4. Worst song:
5. Best album of the '80s:
6. Album you'd most like the next album to be like:
7. Best released song:
8. Best unreleased song:
9. Best live song:
10. Best cover song performed by Springsteen in concert but written by someone else:
11. Best song written by Springsteen but performed by someone else:
12. Best album cover:
13. Best picture sleeve cover in the U.S.:
14. Best video clip released officially:
15. Best bootleg (any format):
16. Best career move Bruce ever made:
17. Worst career move:
18. Best Bruce book:
19. Worst Bruce book:
20. Favorite E Street Band Member (other than Bruce!):
21. Best B-side:
22. Best Clarence sax solo:
23. Best Max drum performance:
24. Best keyboard part:
25. Best show ever:
26. Song you'd most like to hear on next tour that was not played on the *Tunnel* tour:
27. Song you'd most like to hear on next tour that has not been played since *The River* tour or earlier:
28. Best tour ever (specify year):
29. Best side of any official album (i.e. "side two of "As Nasty As..."):
30. Three songs that should be played in concert in sequence:
31. Best song to play to initiate a non-Bruce Tramp to Bruce's music:
32. Song that should have been a single (released):
33. Your favorite part of *Backstreets* magazine:
34. Your least favorite part of *Backstreets*:
35. Best thing yet to appear in *Backstreets*:
36. Best question in this contest: 

(the entire tour plus one because it was done twice opening night in St. Paul)

157 times
18 Paper Badges
19 ~~GROWING UP~~

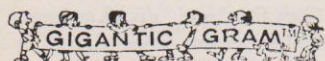
(27) The Time is Right: Nebraska

(Continued from previous page)

its only '84-'85 appearance in Los Angeles, Oct. 29, 1984.

17. How many times was "Dancing in the Dark" performed on the *Born in the USA* tour? **Answer:** 157. Once a show for all 156 shows on the tour, plus one additional performance for the video shoot, opening night in St. Paul, June 29, 1984.

18. What unusual paper promotional item did CBS use on a national basis to launch the *Born in the USA* LP, that was not used for Springsteen at any other time? **Answer:** The Gigantic Gram, a long computer generated sign giving the title and release date. CBS sent one to most major stores in advance of the LP.



**Especially For You By:
BRUCE SPRINGSTEEN**

19. What was the second song Bruce played for John Hammond at their initial meeting? **Answer:** According to an interview with Hammond in *Thunder Road* #5, Bruce's second song was "Mary Queen of Arkansas," which he found "a little pretentious."

20. How many times have Bruce and Bono of U2 performed together? **Answer:** Twice in concert, at a U2 show in Philadelphia Sept. 25, 1987 and at the Amnesty show in Los Angeles, Sept. 21, 1988. Unofficially, the two did perform together during the Sun City video shoot in 1985 and they shared the stage in some capacity at the 1990 Rock 'n' Roll Hall of Fame awards dinner in New York.

21. Who described "Downbound Train" as "the pretentious clinker that mars side one"? **Answer:** Dave Marsh, in his syndicated review of the album.

22. What magazine, in an advance preview, called "I'm on Fire" a "Roulette-style searer which will be the first single"? **Answer:** *Backstreets* #9. We can't always be

perfect, it was five months prior to the album's release.

23. What Springsteen collector is quoted in *Backstreets* as saying of the "Blinded by the Light" picture sleeve, "You're being cheated if you pay more than \$15"? **Answer:** Ken Deranleau in *Backstreets* #1.

24. Who is Richard Davis? **Answer:** He is the session musician who played bass on "The Angel" and "Meeting Across the River."


25. Who once suggested Bruce Springsteen serve as Secretary of State? **Answer:** The question is void, for it should have read Secretary of Labor, though most of you got the answer anyway, Zippy the Pinhead.

26. Who is the only performer Peter Gabriel saw in concert who he felt put on a better rock 'n' roll show than Bruce Springsteen? **Answer:** Otis Redding.

27. For what album did CBS use the slogan: "Bruce Springsteen... the time is right"? **Answer:** The slogan appeared in the promotional buy-way for *Nebraska*. The buy-way was reproduced in an early issue of *Backstreets*.

28. What critic described Bruce's singing as "catarrh-mumbles... in a disgruntled mushmouth, sorta like Robbie Robertson on quaaludes with Dylan barfing down the back of his neck"? **Answer:** The great Lester Bangs in *Rolling Stone's* review of *Greetings From Asbury Park, NJ*, July 5, 1973.

29. What E Street Band member has been with Bruce the longest? **Answer:** Danny Federici, who has been with Bruce since his Child days.

30. In what city was Bruce Springsteen born? **Answer:** Contrary to popular opinion, though Bruce Springsteen's family lived in Freehold, NJ when he was born, he was actually born a few miles away in Long Branch, NJ, at the county hospital there. And contrary to many other trivia contests by non-Springsteen fans, he was not born in Asbury Park. 

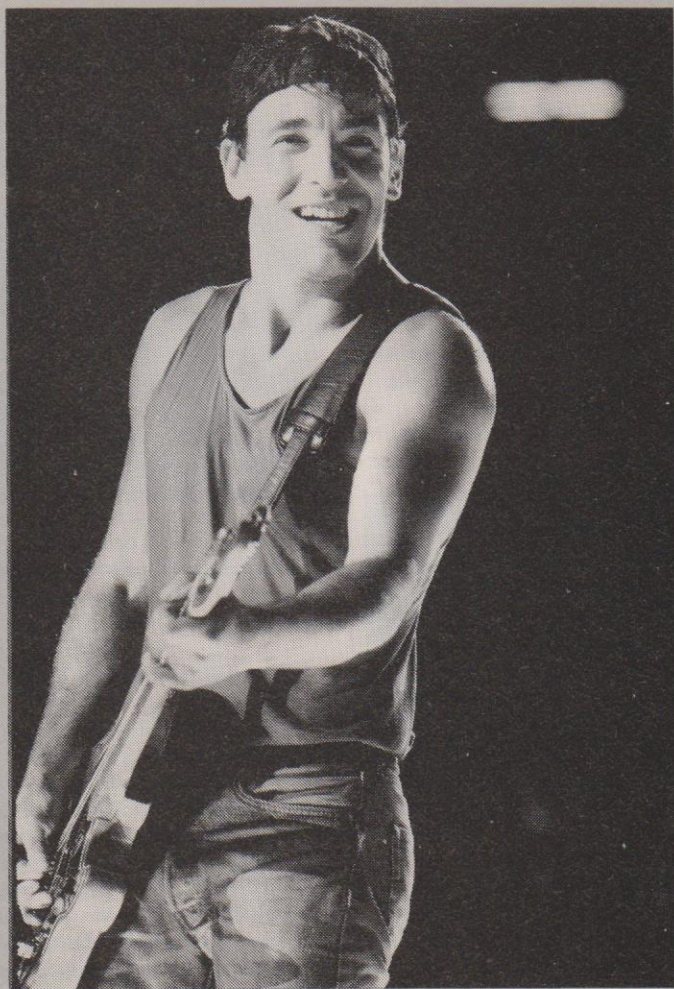
FULL NAME	BRUCE	FREDERICK	SPRINGSTEEN
PLACE OF BIRTH	Long Branch, New Jersey	DATE OF BIRTH	9 23 49 35
OCCUPATION	musician	while	

Glory Days Convention Slated in UK

The first international Springsteen convention, to be called "Glory Days," is set for the weekend of September 21, 22 and 23 in Leicester, England. Plans for the three-day convention include panel discussions, plenty of rare audio and video, a record fair, and even a live performance. It's being put on by Badlands, the Springsteen specialty store in Cheltenham, who hope to attract up to 400 fans from all over Europe and perhaps America for the three-day event.

On board as guest speakers are *Backstreets* editors Charles R. Cross and Erik Flannigan, *Blinded by the Light* authors Patrick Humphries and Chris Hunt, and *Point Blank* fanzine editor Dan French. The special musical guest is Bobby Bandiera, who is flying over especially for the convention. He will perform Saturday night, and the record fair, with dealers from across Europe, will run both Saturday and Sunday. Perhaps more than the events, promoters Steve and Phil Jump want to give Bruce fans a place to meet, discuss and listen to Springsteen in comfort.

Through special arrangement, the Park International hotel is being rented in its entirety for the convention. Special room rates have been offered making the entire weekend quite reasonable (airfare is not included however). A three-day admission ticket and double occupancy hotel accommodations for Friday, Saturday and Sunday is 125 pounds, or approximately \$230. Extra nights, single accommodations and single day tickets are also available. The hotel itself is two hours from Heathrow airport, making it fairly convenient for overseas visitors and it is accessible by rail. Payment for the event must be made in pounds sterling or by Visa and Mastercard as soon as possible and no later than August 15. If you would like more specifics on the convention, you can contact Backstreet Records to request a flyer with all the details or you can contact Badlands directly at 11 St. Georges Place, Cheltenham, Glos. GL50 3LA, England or fax them at 011-44-242-227393. 📠



Point Blank

Prompted by the photographer's love of these three things — photography, music, and New Jersey, "It's Only Rock and Roll: N.J. Musicians — a Photographic Exhibit by Debra L. Rothenberg" has come into being. The show will take place from September 9 through 29 at the Visitor Center in the Monmouth County, NJ, Park System's Thompson Park on Newnan Springs Rd. in Lincroft, NJ.

Rothenberg, a contributing editor to *Backstreets*, has assembled a collection of her black and white photographs of signed New Jersey rock musicians and top local bands. Some of her subjects will include Bruce Springsteen, Bon Jovi, Southside Johnny, and the Smithereens, and all shots were taken either at live performances or in New Jersey settings.

Rothenberg graduated from the Rochester Institute of Technology with a B.F.A. in Photojournalism and has worked in that field for the past six years. While at Rochester

she started photographing bands that appeared at the school. Her first concert photos were taken at a performance of Southside Johnny and the Asbury Jukes. These shots were submitted to a magazine and eventually ended up on one of the performers' albums, *Reach Up and Touch the Sky*. Her subsequent work has appeared in such publications as *Rolling Stone*, *Creem*, *Time*, *Newsweek*, *New Jersey Monthly*, the *New York Daily News* and in several books, including *Backstreets*, *Springsteen: The Man and His Music*.

The exhibit will open with a reception on Sunday, September 9 from 2 p.m. to 4 p.m. at the Thompson Park Visitors Center. Both the reception and the exhibit are free and open to the public. Exhibit hours are as follows:

Monday-Friday 10 am - 4 pm;
Saturday-Sunday 10 am - 2 pm.

For more information, call the Monmouth County Park System at (201) 842-4000. 📠

Next Issue Marks 10th Anniversary!

The next issue of *Backstreets* (#34, Fall 1990) will mark the ten year anniversary of the magazine and will be a special collector's issue. Little did we know in October of 1980 handing out a free four page flyer at the Seattle Springsteen concert, that ten years later the magazine would still be around (and that those first issues would fetch prices of upwards of \$100 with collectors).

The anniversary issue will be larger in scope and theme than usual issues of *Backstreets* and is already in the planning stages. Included will be a special reproduction of the covers of the magazine over the years along with a historical look at the magazine's past. At least two major new features are also slated including a major interview with someone who was very important to Bruce Springsteen's career, perhaps the most important figure (we'll keep this a secret at the moment) in his career ever.

The anniversary issue will also feature special photo features including some never-before-seen shots of the Boss that will blow your mind. The work of several photographers will be profiled and suffice it to say that this will be the ultimate issue of *Backstreets* yet published.

Due to demand from retailers this issue is expected to be very popular and only a limited number will be printed. Make sure your subscription to *Backstreets* is current (your mailing label will say "X34" or higher if you're subscription has not yet expired) so that you are guaranteed receiving this valuable and important collectible. The issue will go to press a little later than usual however, and will be scheduled to allow late-breaking news on Springsteen's new record, so listen to the Boss Hotline for information on when it will arrive. 📠

New titles abound in Europe

A new high for bootleg CDs

By Lynn Elder
and Jeff McDermott

For the benefit of our readers, *Backstreets* provides ratings of unauthorized releases currently in circulation. Don't write us asking where these can be obtained because we don't know and even if we did we wouldn't tell you since we do not wish to help those selling this illegal product make a profit. *Backstreets* in no manner, shape or form endorses these types of material. These reviews are provided by our columnists solely for informational purposes and to be perfectly honest our bottom line advice is that you'd be better off not spending so much money on products of this sort as over time legitimate collectibles have proven to be much more valuable and in demand. But despite those words, some collectors will still seek this material out and for those collectors, our reviews should help you steer clear of the real losers. Unauthorized CDs are growing in numbers and with that growth expect some real ripoffs — our word of advice is let the buyer beware and demand to listen to material before you buy it. Each title here has been rated for packaging, performance and sound quality on a scale of one to ten, one being downright awful and ten being quality generally found in legitimate releases.

● **At the Roxy**
3 CDs (Walkabout Productions)
Packaging: 4
Sound Quality: 6
Performance: 10

It is difficult to figure why this set isn't better. Long rumored to be from a master tape source, the end result is an acceptable, but unspectacular disc that suffers from poor packaging and technical glitches. The overall sound is good, but lacks the punch and clarity of *Piece De Resistance*. The packaging is nominal, lifting photos from books and magazines for a forgettable end product. As for the glitches, the over ten minute long buzz that begins by spoiling "Mona/She's the One" is

hard to overlook. In the end, this set isn't all that much better than the earlier two-disc *Live at the Roxy* mastered from a vinyl bootleg. Wait until somebody does this show right.



● **Piece De Resistance**
3 CDs (Great Dane)
Packaging: 7
Sound Quality: 9
Performance: 10

This is one of the best bootleg CDs to come along so far. *Piece De Resistance* has it all: great sound, a great show and high quality packaging, in this case featuring unpublished photos, which the Great Dane label seems to pride itself on. The set is from the famous Passaic radio broadcast, Sept. 19, 1978 and part of the reason for the great sound, superior to other board tapes from '78, is that the '78 broadcasts were all engineered by Jimmy Iovine, who really knew how to make the band sound great. Though the '78 tour is already well represented on bootleg CDs, this show boasts unusual songs in "Meeting Across the River" and "Kitty's Back," which along with the quality make this the best of the '78 sets.

● **River Outtakes**
2 CDs (Wild River Records)
Packaging: 4
Sound Quality: 8
Performance: 9

A true anomaly here, a lousy looking CD that actually sounds great. The set comprises the 26 commonly circulated outtakes from *The River* sessions in excellent quality, with the exception of a

couple of the tracks. Outtakes of "Roulette," "Loose Ends," "Cindy" and others are all clean and dynamic. The only time the quality falters is when the original source does, as on "Point Blank," but for most collectors what's important is having all this material, in one place, in generally excellent quality. The incidental packaging and general sloppy appearance of the set are easily overshadowed by the quality of music within.

● **Tunnel of Love Express Tour**
2 CDs
Packaging: 8
Sound Quality: 9
Performance: 9

This Japanese set is packaged to resemble the legitimate *Tunnel of Love Express Tour* promo CD issued in the US. It uses the same type and photo, and is even marked "Demonstration — Not For Sale." By borrowing from a legitimate design and adding another great photo this CD does look great, and picture label on the discs make it even better. The material is a combination of the two radio broadcasts from '88, Stockholm and Buenos Aires, and the quality is superb, though it should be. For both packaging and sound it is superior to *Summer Night*, which has the same Stockholm set.



● **In the Midnight Hour**
4 CDs (Great Dane)
Packaging: 7
Sound Quality: 8
Performance: 10

This four-disc set stretches Bruce's longest show ever even longer by combining the New

Year's Eve 1980 show with ten or so extra tracks from the Dec. 29, 1980 show also at Nassau. Perhaps the best thing about the set is how seamlessly songs from both nights are put in sequence into one 40-song set. All the best of *The River* songs are here, and the soundboard quality is very good throughout. There's also plenty of unusual tracks interspersed across the set like "Rendezvous," "Held Up Without a Gun," "The Price You Pay," "Auld Lang Syne" and the title track. Though not quite up to the sound of *Piece De Resistance*, this is a highly satisfying set and the best document of *The River* tour so far.

● **Steel Mill Matrix Special Edition**
(Great Dane)
Packaging: 10
Sound Quality: 6
Performance: 8

Steel Mill Matrix is a one-CD boxed set with better sound quality than the earlier double CD of the same show, though it is missing two songs from the two-CD set released earlier on Living Legend Records. This 74-minute disc comes in a special cloth bound box and includes the CD sealed in a separate jewel box. Best of all, the special edition includes a 48-page booklet with many rare Steel Mill photos, posters, tickets and memorabilia reproduced in color and black and white. The booklet and the CD in combination provide a visual and aural history of the band like no CD before it. This is the first CD to be available exclusively as a mail order only limited edition of 1000 copies. The Jan. 13, 1970 show consists of early original Springsteen tunes on which Bruce plays sometimes beautiful, sometimes acid, always hypnotic lead guitar and equally mesmerizing lead vocals. This is the Rykodisc of bootleg CDs, the first such boot to really give the collector something special. The standard by which other bootlegs will be compared.

BRUCE
SPRINGSTEEN

All Those Years

● All Those Years

5 CDs (Templar Records)

Packaging: 9

Sound Quality: 7

Performance: 10

All Those Years was originally released as a 10-record vinyl set in 1983 and it is the best retrospective of Bruce's entire musical career ever assembled; the *Biograph* the Boss never released. Don't be fooled by the sound quality grade, as though the sound varies by year and source, every effort has been made to obtain the highest quality of all the tracks and many are simply not available in studio quality sound. The five discs each have their own jewel box and the jewel boxes fit into an attractive thin cardboard case with a great color cover. The CDs include all but three of the original tracks and the sound quality is improved throughout, versus the vinyl. This nearly five-hour set has no bonus tracks, however the original artwork, liner notes and photos are faithfully reproduced, minus the song lyrics which were included in the original set. Though selling for upwards of \$125, *All Those Years* on CD is actually cheaper than it was on vinyl. A thoughtful, panoramic view of Bruce's music from 1971-82.

● Mr. Outside

(Wild River Records)

Packaging: 3

Sound Quality: 3

Performance: 4

One of the only Bruce CDs to be bad on all three accounts. The packaging and sound are bad due to negligence, the material existing in much higher sound quality than reproduced here and the photos and design are simply poor. The songs included on the set are from a home demo tape Bruce recorded in 1979. The only familiar songs are "Held Up Without a Gun" and "You Can Look," the other half dozen are Bruce's personal songwriting demos, likely first attempts at songs that were

quickly dismissed. This is not Springsteen at his best, and the only merit to the new songs is the glimpse into the songwriting process that the multiple takes of "Chevrolet Deluxe" offer.



● We Gotta Get Outta This Place

2 CDs (Great Dane)

Packaging: 8

Sound Quality: 7

Performance: 9

This attractive two-disc set is from the Nov. 4, 1976 show at the Palladium in New York City, featuring the Miami Horns on many selections and Ronnie Spector soloing on three numbers, backed by the E Street Band. The sound quality is probably as good as it could be, as this radio broadcast never sounded as good as it should have. Highlights of the 18-song, two-hour offering include an opening "Night," the unreleased "Rendezvous," an incredible performance of the title track, and a stunning early working of "Something in the Night," including different lyrics and arrangement. An exemplary show that concluded the '76 tours.



● Good Rockin' Tonight

(Great Dane/Follow That Dream)

Packaging: 5

Sound Quality: 3

Performance: 8

A real mixed bag. On the one hand, this deserves some merit as the first ever CD to be given away with a fanzine. The concept is

good, but unfortunately the sound quality doesn't always match. All five songs are covers, three from an audience tape of Saginaw, MI Sept. 3, 1978, the other two from soundboard/FM sources. The audience material is where the quality suffers, not that it sounds awful, just unnatural and uneven. "Good Rockin' Tonight" and "Heartbreak Hotel" could have been taken from better sources, but the Saginaw show was the only concert performance ever of the marvelous "I Don't Want to Hang Up My Rock 'n' Roll Shoes," which sounds better here than on any other release. "Sha La La" and "You Never Can Tell" go a long way toward rectifying the disc as both hot performances sound great. The package is a simple cardboard sleeve, with a decent color picture, not the best, but more than adequate as something "free in this issue."

Customs confiscation of imported compact discs has continued, though it is impossible to determine what US Customs current policy is regarding these discs. In lieu of personal visits, customs has seized some packages and then sent a letter to the purchaser notifying of the confiscation, the copyright laws infringed upon and a declaration that the case is closed and no further action is pending.

EARLY WARNING:

Here's the advance word on some of the newest titles:

Born To Be The Boss. Identical to the vinyl boot of the same name, but from the original tapes. From London, June 5, 1981.

Rotterdam '88. From an audience tape of the second night. Unusual song list.

Troy '78. Called "unlistenable" by an English collector. Why even choose this show?

Meeting Across the River. From Cleveland Jan. 1, 1979. Same description as above.

The Saint, the Incident and the Main Point Shuffle. From the Feb. 5, 1975 radio broadcast. Should be excellent.

Radio Waves. Acoustic radio broadcasts from '73 and '74. Likely WBCN.

Cleveland '76. From an Agora soundboard tape, April 7th.

Washington, DC '74. Another radio broadcast, 2 CDs on Swinging Pig, so it should be good. 🐷

CURRENT RATINGS

★★★★★

All Those Years
Born in the Studio
Piece De Resistance
Steel Mill Matrix
Tunnel of Love
Express Tour
You Mean So Much to Me

★★★★★

Agora Club,
Cleveland, Ohio
The Bosses Birthday
Party
Forced to Confess
In the Midnight Hour
Oh Boy
Smalltown Boy
We Gotta Get Outta
This Place

★★★

At the Roxy
Live at the Bottom
Line
Live at Winterland
River Outtakes
Summer Night
Thundercrack
Tunnel of Lust
You Better Not Touch

★★

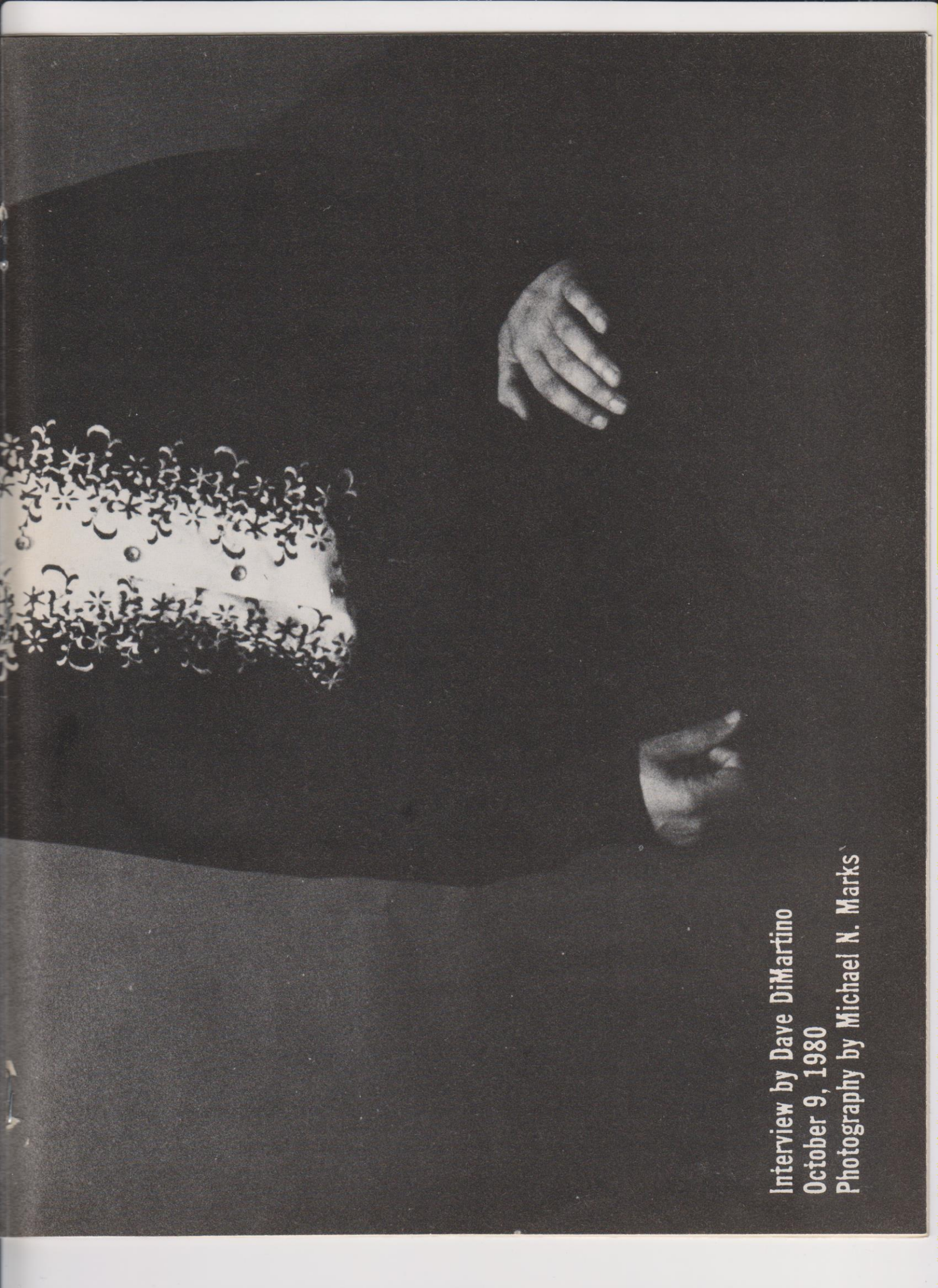
Darkness/River
Outtakes
The Early Years, Vol.
1 & 2
Good Rockin' Tonight
Laurel Canyon
Demos
Live and Unreleased
1971/79
Live at the Matrix,
Vol. 1 & 2
Mr. Outside

★

At the Edge of
Darkness
Live at the Roxy,
October 1978
Live in Shoreline
Son You May Kiss the
Bride

THE STRANGER





Interview by Dave DiMartino
October 9, 1980
Photography by Michael N. Marks

“When we first started playing, I'd go onstage every show expecting nobody to come. If you don't play like that, pack your guitar up, throw it in the trashcan, go home, fix televisions.”

Interview by Dave DiMartino
October 9, 1980
Photography by Michael N. Marks



The night is Oct. 9, 1980 and though this is the fifth stop on the *River* tour, the LP still won't be in the stores for another four days. Bruce and the E Street Band have just finished a show in the cozy confines of Cobo Hall in Detroit, site of one of the last shows of the *Darkness* tour in 1978. In many ways, these first shows of the *River* tour weren't much different in scope from those late '78 shows and the step to near superstardom that the *River* tour and LP would bring is not yet in evidence. Bruce still takes time to meet local record store employees backstage, signs autographs before and after the show, and allows then *Creem* associate editor Dave DiMartino and photographer Michael N. Marks an exclusive interview and photo session, perhaps the last such liberal access Bruce and his management would afford any magazine.



At the appropriate hour of quarter to three in the morning, manager Jon Landau asks DiMartino, "No more than a half-hour, OK?" But the problem is not DiMartino, but Bruce, who is in the mood to talk. The interview runs easily to an hour, despite the fact the band has a show in Chicago in less than 18 hours.

With *The River* still not in stores, Bruce focuses not so much on the new songs themselves, but on the process of making the record, his own perception of how he works in creating an LP and his own expectations of himself. *Creem* ran the piece in their January 1981 issue, but used less than half of the interview. DiMartino, who now works for *Billboard* and is working on an upcoming feature for *Rolling Stone*, has given *Backstreets* permission to run the entire original interview along with some unpublished

photos from Michael N. Marks. Bruce is humorous and at times complex in responding to provocative questions from DiMartino, who he is meeting for the first time.

DAVE DIMARTINO: *They [the crew] all call you the boss?*

BRUCE SPRINGSTEEN: Well, the thing I have with this "Boss" is funny, because it came from people like that, who work around you. And then, somebody started to do it on the radio. I hate being called "Boss." (laughs) I just do. Always did from the beginning. I hate bosses. I hate being called the boss. It just started from all the people around me, then by somebody on the radio and once that happens, everybody said "Hey Boss," and I'd say, "No. Bruce. BRUCE." I always hated that. I always hated being called "Boss."

To me, romantic is when you see realities and you understand the realities, but you also see the possibilities."

I have lots of relatives in Jersey, Seaside Heights and Point Pleasant. It's a pretty interesting place for somebody to grow up.

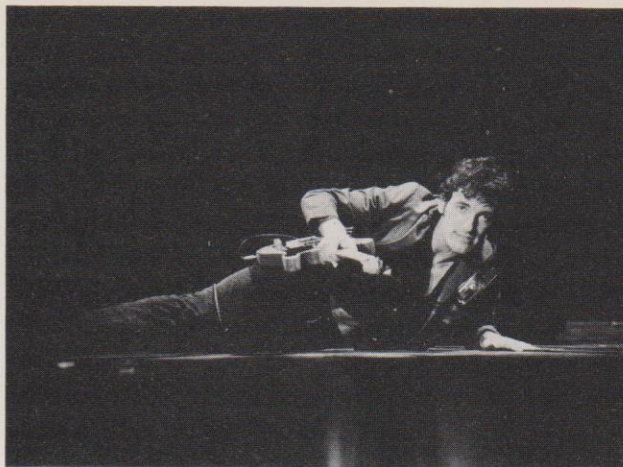
Yeah, it's pretty strange. It's real "away," you know? It's like an hour from New York, but it might as well be ten million miles, because when I was growing up, I think I wasn't in New York once until I was sixteen, except maybe once when my parents took me to see the circus. And New York was just so far away! It's funny, because when we first came out, everyone tagged us as being a New York band, which we never really were. We were down there from Jersey, which was very, very different. It's like my sister: She went to New York last year, and said "Hey, I went to New York and we couldn't find Fifth Avenue, so we went home." (laughs) It was like you just didn't go to New York. It was a million miles away. I remember, you didn't talk about it, you didn't think about it. It was all very, very local. That's the way those little towns and stuff are, you just never get out.

I remember we'd go to Seaside Heights when we were 14 and 15 years old. It was a good place to pick up girls.

Yeah. Asbury was where you'd go if you didn't have the gas to get to Seaside Heights. That was a whole other thing.

Bob Seger told us he saw you in LA and you were going through the same problems finishing The River that he had with Against the Wind, that you were pulling your hair out. What made you decide you had the right songs? Last we heard, you pulled a tune off it.

Well, from the beginning I had an idea of what I felt the record should be. And I don't think, I'm not interested in going in the studio and (pauses) I don't want to just take up space on the shelf, or worry that if you don't have something out every six months, or even a year, that people are going to forget about you. I was never interested in approaching it that way. We never have from the beginning. I have a feeling about the best I can do at a particular time, and that's what I wanted to do. I don't come out until I feel that, and that's what I've done. Because there's so many records coming out, there's so much stuff on the shelves, why put out something that you don't feel is what it should be, or that you feel — and I don't believe in tomorrows — that "Oh, I'll put the other half out six months from now." You don't know what's gonna be happening



six months from now. You may be dead, you just don't know. It's like from the very beginning, I just never believed in doing things that way. You make your record like it's the last record you'll ever make. You go out and play at night. I don't think if I don't play good tonight, I'll play good tomorrow. I don't think that if I didn't play good tonight, that, well, I played good last night. It's like there's no tomorrows and there's no yesterdays. There's only right now.

You gotta prove it all night, right?

Well that's the thing with the kids. Like if a kid buys a ticket, he comes in, tonight is his night. Tonight is the night for you and him, you and him are not gonna have this night again. And if you don't take it as seriously as he's taking it, I mean, this is his dough, he worked for it all week, money's tough now and there's a certain thing. . . I just think you gotta lay it all on the line when you go out there and then I feel good afterwards. That's the only way I feel right and it's the same thing with the record.

How do you feel about The River now that it's finished. Are you 100 percent satisfied with it?

Oh, you're never like that, you're never 100 percent satisfied, because you're thinking about all the wrong stuff you did. You always think you could've played that one other song, like tonight. When we started this tour, we said, "OK. We're not gonna play 'Quarter to Three.' We played that the whole last tour and we're not gonna play it this tour." And sure enough, we get backstage (tonight) and this is the first time we had to come out again one more time, and it's like "What are we gonna play? 'Quarter to Three!'" So that was probably the swan song of that.

You have to admit that as high as expectations were when you produced Darkness, the expectations for this new album were considerably higher. Do you think you were a little sensitive or paranoid about the final version of this LP?

No, because nobody's expectations are higher than your own. You do what you can do and that's the way it stands. People have their expectations and I

try to live up to a certain thing I feel myself. And I know I have strict ideals about the way we do things, the way the band does things, so outside forces, they play a secondary role. Like, I know when I've done all I can do after a show and I know when I've done all I can do when I make a record. And you know when it could be better — like there was something wrong with the stage or you couldn't quite say what you wanted to say. But, you know, people's expectations are gonna be what they're gonna be; in the end you're gonna disappoint everybody anyway. (laughs)

OK, but if I were you, I know I'd have been scared. With No Nukes, the talk about you as the highlight, the viable screen commodity, all building up to the long-awaited LP. All I know is I'd be happy as hell to be out on the road and not have to deal with all that.

Yeah, well that's the reality, like you're hit with the reality every night. All the other stuff, it's like, what's to be frightened of? That somebody's not gonna like it? That's just not that much, you know? On opening night in Ann Arbor you had to stop on occasion because the band hadn't learned the new songs completely.

Well Ann Arbor, that was a wild show, because I came out and we started playing and we went into "Born to Run," which I'd just listened to in the dressing room like ten times.

To try and remember the words?

Yeah, and I went up to the mike and I couldn't remember the words, and I was up there and said, "Oh shit. I don't know these words." And I thought, "Not only do I not know these, I don't know any of the others." This was all taking place within about five seconds. "What the hell am I gonna do?" I mean, you can't stop. And then out in the audience I hear "In the day we sweat it..." and it was GREAT. And then it was fine. That was an amazing audience.

But how do you feel about that? You seem to be one of the only performers that the audience truly loves. Not to flatter you, but it seems like you probably haven't been up against an audience that wasn't totally familiar with you and hadn't memorized the lyrics of all your songs. Do you ever wish you were facing an audience as a complete unknown?

I opened for Black Oak Arkansas. I opened for Brownsville Station and I opened for Sha Na Na. I'm 31 and I've been playing in bars since I was 15, and I've faced a lot of audiences that don't give a shit that you're onstage. And if you're calling percentages, we've had only two to five percent nights like tonight against 95 percent in the 10 to 15 years we've been playing when, let me tell you, that did not happen. That does not happen, and it keeps you from ever getting spoiled, because you know what it's like when nobody gives a damn when you come out there. It keeps you in certain places, it stays with

you. There are no free rides. When we first started playing, I'd go to every show expecting nobody to come, and I'd go onstage expecting nobody to give me anything for free. And that's the way you have to play. If you don't play like that, pack your guitar up, throw it in the trashcan, go home, fix televisions, do some other line of work, you know? Do something where that's the way you feel about it. And the night I stop thinking that way, that's the night I won't do it no more, because that's just the bottom line. I don't gauge the show by the audience reaction; I don't gauge the show by the review in the paper the next day. I know what I did when I'm done, I know how I feel, and I know if I'm comfortable when I get on the bus to go to the next town. I know if I feel good and I know if I feel bad. I know if I can go to sleep easy that night. That's the way that we judge it and that's the way that we run it. And if we didn't, that noise that you were hearing, that would not be happening in the first place.

Do you ever worry about that? Do you think that might not happen in the future, that you might not give your all?

No. I'm not that kind of person. I don't have any fear about that because, I guess, I have other things that are much more frightening that keep me from falling into that.

What's it like these days getting recognized?

People don't recognize me that much. They don't. If you go around humming "Badlands" or something (laughs), they might. People just don't look for you. They recognize you outside the show, but it just doesn't happen otherwise. I mean, back home, if I go around a bar or something on a Saturday afternoon, forget it.

Do you still do that?

Yeah I do that. I mean that's what you do when you go home, there's nothing else to do when you go home. But if you do that in the bars back home, most of the time people do recognize you so they don't bother you. It depends. It just doesn't happen to the point where it really bothers you or something. It just doesn't happen.

Do you get approached frequently to produce other artists or appear on their records? I know you just worked with Gary US Bonds.

It was like you just didn't go to New York — it was a million miles away. I remember you didn't talk about it, you didn't think about it, that's the way those little towns and stuff are. You just never get out."

I felt it was a rip, and the bootleggers were just sitting back, getting fat, rushing and putting out anything and getting 30 fucking dollars for it."

Some bands, yeah. Some people ask me, but I can't go in there and do things the way I do my own records, I just wouldn't feel right doing it. I wouldn't feel right, behind them, you know. And plus, I am not a producer. I've always felt that essentially I'm a playing musician, that's what I've done the longest. I'm a playing musician. I go out on the road and play, we do live rock 'n' roll shows and everybody has a good time. And then on the side, after that, I write the songs and make albums, but I feel most like myself when I'm playing, when we're doing shows.

Dave Marsh's book was obviously a great success. What are your feelings about it?

Yeah, that was terrific, that was really exciting. You know, we didn't put an album out for that whole year and then came the book, and kids would come up with it and say "Hey, sign the book." It was really just a nice thing for everybody.

The guys in the band, you've all been friends for years and all that. When Marsh's book came out there was a big deal about you, the picture on the cover of you smiling, did the guys come up to you and say "Oh, come on Bruce. We all know you're just a little shit."

No. (laughs) It's like you don't think that much about it. Most of the people I'm with have been my friends for a long time, in my band, and they're all in the book. I mean, since I was 16 I've known Steve. You just sit there and look at the book and there's all those things happening, but you just accept those things happening.

With your success you've created a familiar "Springsteen sound." When you hear new artists that seem to imitate your sound, do you think about what you've created?

No, I never have those particular feelings. Myself, I've been influenced by so much music. Even on the new album there's some Johnny and the Hurricanes kind of stuff. I don't think about it.

How did your involvement with Gary US Bonds come about?
We met in a bar right by my house and we just started talking. He's just a great guy with a great voice. He's just got this voice, and there's only one of this voice. The stuff on his records didn't have that sound. That sound was him, that was his voice, and when he sings, that's what he sounds like. There was a situation because of the nature of the music business where there was so many people. What happened was that the music business



changed from where there were writers and singers and producers. Now a kid comes up and he's got to do everything. Well, that's no good, because people don't do everything good. That's why there are so many bad albums, because people don't do everything good. Maybe someone's a hell of a producer, maybe some kid is a hell of a songwriter or a great singer, or maybe some kid ain't a good singer and songwriter. They're sort of forced by the way the thing is based now to attempt to do all these things. They think they should. In the '60s, what happened was you had all these tremendous people out there, these great singers particularly, who were popular back then, who were just stopped, run over, you know. In a flash, 20 years old. Now, they just don't fit in, they don't fit the structure of the music business. Who is their audience? Gary was like that. Gary's a great singer, but it's hard now. It's hard to get people to pay attention.

Do you wonder what your records might sound like if you didn't produce yourself?

Our method now is a very personal way of recording, where somebody coming in from the outside would have a difficult time. We wrote and recorded about 48 songs [for *The River*] and at one time I thought they were all gonna be on (laughs). And somebody sitting there seeing four albums be-

ing recorded, well, you gotta be in it for life, you know? To just have the patience and the perseverance. And we recorded that stuff real fast, there was not a lot of overdubbing, not a lot of takes even. We just recorded so much stuff.

What was the major criteria for the completion of the album, the selection of songs?

I'd say the main thing was trying to focus on exactly what I wanted on the album, and what I wanted to do with the characters. Like on *Darkness*, that stopped at a certain point. Well, what happens now? I don't feel different every six months, it takes a while. What I wanted to do, and what I hoped was working out was those little four-song albums they tried to put out for a while, I don't know if they're gonna keep doing it or not, those "Nu Disks" [10" EPs like *Black Market Clash*, circa 1979] or whatever you call 'em. I wanted to, from time to time, release those with all the stuff that's in the can and all the stuff that for one reason or another didn't make it on. I wanted to put those out in between albums so that it was a different kind of thing. I don't think they're gonna make those anymore.

How did you end up on [Lou Reed's] Street Hassle?

He called me up in the studio, it was funny. We were at the Record Plant; I hadn't really met him and I liked his stuff, I always really liked it. He called me up and said "I've got this part," and it was related to "Born to Run," I guess, in some way, and said "Come on upstairs," and he had these words, and I went upstairs. . .

And you read them.

Yeah, and so I did it once, no, I think I did it twice, and he just picked one and I was real happy.

Did you enjoy the No Nukes shows?

That was great. That was one of the favorite shows that we ever did. I liked working with all those different people. What happened was when we first started, the way we got to playing by ourselves was inadvertant. We never meant to do shows by ourselves. But we couldn't get on any other tours. People will tell you today, if you're a new band, you can't get on other tours, people won't take you out. And if you're good, then forget about it. You're never gonna make it out. So, at the time, we were doing pick-up shows for absolutely anybody that would put us on. But it got to a point where just nobody would put us on, we couldn't get any shows. So we started playing clubs by ourselves. Then eventually the shows started getting longer and developed into what it is. But the thing about the Nukes show was we only played an hour, and it was fun (laughs), because you could go like a runaway train in an hour. We could come off and dance around the block after that, so it was funny. And I wanted to do something with that, and it was just

one of the best things. I felt real good about it.

I was told you plan to be on tour until next summer.

Because I want to play in the summertime this year. I just miss doing that, I miss travelling around and playing in the summertime. We haven't done that in a while. We're gonna do this tour, and then it stops for Christmas a little while, and then we go to Canada, and then the South and then overseas. I want to do that because we've never been overseas, we've only been overseas for four shows, and that was in 1975. We've only done two shows in England and that was the kind of shows that, well, one was the kind of show that, when I think back upon it, was the kind of show that I don't want our shows to go. That was the worst, and that was when I was real down.

Talking about moods, I thought that the Wild and Innocent LP had a real happy mood to it across the whole record. Born to Run was a mixed bag, but one of the reasons I especially liked Darkness was its consistency of mood. It ultimately seemed very depressing, especially "Racing in the Street." Are there any kind of moods on the new LP that you can put your finger on?

Well, it's different. When I did *Darkness*, I was very focused on one particular idea, one particular feeling that I wanted to do. In the show there are all sorts of things, there's a wide range of emotion.

But when I listen to Darkness, I wanna go slit my wrists. Yeah. Like you say, that's my favorite record, Darkness, so this time one of the things that I felt was that on Darkness, I didn't make room for certain (pauses) things, you know. Because I just couldn't understand how you could feel so good and so bad at the same time. And it was very confusing to me. "Sherry Darling" was gonna be on Darkness, "Independence Day" was a song that was gonna be on Darkness, and the song I wrote right after Darkness was "Point Blank" which takes that thing to its furthest. Because at the time, I remember because Jon asked me, I said "Jon, I just can't see all this different stuff being on it because it's gonna be too confusing for people," and he said "No, it's not gonna be too confusing for people," and I said, "Well, I guess it's gonna be too confusing for me." It just is that way for me right now, for some reason.

There's a combination with people where you're drawn to being with them, while at the same time you're horrified by them, repulsed by them, scared by them. That was the other thing I hoped I was gonna be able to get in the record."

Of all of them, I think it's *The River* that most captures what happens when we play."

I was surprised that there weren't any razor blades attached to the LP.

Yeah, well it wasn't meant to be that way. After *Born to Run* and all that stuff, I felt that was just the way it was. And so when I did this album, I tried to accept the fact that, you know, the world is a paradox, and that's the way it is. And the only thing you can do with a paradox is live with it. I wanted to do that this time out; I wanted to live with particularly conflicting emotions, because I always personally, in a funny kind of way, lean toward the *Darkness* kind of material. When I didn't put the album out in '79, it was because I didn't feel that that was there, I felt that that was missing and I didn't feel that that was right. And even when the band says "Why isn't this on it, why isn't that on it," what do you say, "Gee. I don't know"? It was something where I just got a bigger picture of it, I felt, what things are, of the way things work, and I tried to just learn to be able to live with that. I mean, how can you live when sometimes things are so beautiful, and I know it sounds corny but...

*So I'm gonna listen to *The River* and I'm gonna feel that paradox you're talking about?*

I think so. In the end, I think that's the emotion. What I wanted was just the paradox of those things. *Did a lot of the time spent in deciding what tracks went on the LP work to this whole approach of balance? Does the paradox correspond to the way you personally feel?*

Well there's the thing where a lot of stuff just ROCK rocks, and that was the main thing. There's a lot of idealistic stuff on there, there's a lot of stuff that, hey, you can listen to it and laugh at it or whatever, some of it is very idealistic, and I wanted that all on there. At first, I wasn't gonna put it all on there, but sometimes I just feel those things. Sometimes when I'm playing...like life just ain't this good, you know? And it just ain't. And it may never ever be. But that doesn't make those emotions not real. Because they are real and they happen. And that stuff happens onstage a lot, when people sing some of the songs it's like a community thing that happens that don't happen in the street. You go out on the street and it's just a dream. Hey, that's the way it's supposed to be. And a lot of songs we do now, they're just dreams, but they're based on an emotion that's very real, and they're always being possibilities. To say no to that stuff is wrong, to say no to it is wrong and to give yourself to it is a lie. To

give yourself over is an illusion. On the album I was interested in, I saw it as romantic. It's a romantic record and to me, romantic is when you see realities and when you understand the realities, but you also see the possibilities. And sometimes you write about things as they are, and sometimes you write about them as they should be, as they could be, maybe, you know? And that's basically what I wanted to do. And you can't say no to either thing. If you say no, you're cheating yourself out of feelings that are important and should be a part of you.

Do you have a girlfriend now? Do you find yourself lacking the time for strong relationships like that and does it affect your material?

That always affects you, and I've always had a girlfriend, same one now that I've been going out with for a couple of years, and that always affects a lot of things. The band, some of the guys are in their 30s, some are in their early 20s, and I realize that you think different then, you don't think the same way you did when you were 20, and I try to, stay in tune to that fact. And the music I write has, I think, those extra 10 years in there. And there's other guys who do other things, younger things, and they say that, you know? And on this record, it was funny, some of the guys got married, some...it was just a sense of the conflict everybody feels; you want to be a part of it. You want to walk down the street and feel that you're a part of all those people. There's a combination with people where you're drawn to being with them, while at the same time you're horrified by them, repulsed by them, scared by them. That was the other thing I hoped I was gonna be able to get in the record, that you have both of those feelings and they're both real and they're both honest and that that's the way it is.

*I'm sure you agree that while there's "x" amount of words and "x" amount of melodies, the combination of both is unlimited, as are the effects. One of the strong points of *Darkness*, I thought, was the conflict of moods between both.*

It was different, yeah. At the end of *Darkness*, the guy ends up feeling very isolated.

There are parallels between that character's feelings and your own life, starting out as a happy guy with happy music that suddenly ends up on the cover of tons of magazines. How much of that music is about a character and how much is about yourself?

Every guy that writes a song is writing about himself, in the most general way I'm talking, like it comes outta you. Why did it come out of you? And all the facts are changed, you think up a lot of stuff and some stuff is real, I don't know. I had a funny...New Jersey was funny. It was very insulated. I grew up playing in bars since I was 15 and I always liked my job. I liked going down to that club, and if I made \$35 a week or whatever, it didn't matter be-



cause I liked the job I was doing and I was enjoying it. I was lucky enough that from when I was very young, I was able to make my living at it. And it went along and, I mean, I never knew anyone who made a record, I never knew anyone who knew anyone who even knew anyone in the professional music business. (laughs) We didn't even brush up against people like that back then, you were away from it. You weren't there. And that's the way it was — same bunch of guys, same town. And when I got out more, well, things changed. You get older and things change. I mean, I liked my job.

Do the guys in the band miss going out and playing?

That's the way it is. People miss it, but, believe it or not, I'm going as fast as I can. (laughs)

Is that really true?

I was burning up man, let me tell you, I ain't kidding you. (laughs) The stuff is really...like we didn't do a whole lot of takes of each song. I don't think there's a song on there that went anymore than ten takes, and most of them were done under five. The only overdubbing is vocal overdubbing, and that's not on everything. Most of the stuff we recorded very fast, and when you get a chance to listen to it, we recorded it in a big room and we got a real hard drum sound. Of them all, I think it's the album that most captures what happens when we play. But it's the kind of thing where I don't know if I'll ever make records fast, because I don't see the point in making them fast.

Well, there's a view in the rock world that you should go in and bang them out as it's more spontaneous that way. Would you say The River is spontaneous?

It is very spontaneous. Spontaneity, number one, is not made by fastness. Elvis, I believe, did like 30

takes of "Hound Dog," and you can put THAT thing on. The idea is to sound spontaneous. I mean it's to be spontaneous, but it's like these records come out that were done real fast and they sound like they were done real fast. If I thought I could've made a better record in half the time, that's exactly what I would've done. Because, I would've rather been out playing. It's the kinda thing where, I mean, I know what I'm listening to when I hear it played back, and I just had particular guidelines. And one thing, it's not a musically put together record. I mean, the performances were fast. I think the thing that takes the most time is the thinking, the conceptual thing. It takes a certain amount of time for me to think about exactly what it is I wanna do, and then I gotta wait until I finally realize that I've actually done it. You know, we made the Gary US Bonds thing real fast, and a lot of the things on this were made very fast. It's just the ALBUM that took a long time.

Why did you change your opinion about bootlegs?

I felt that there was a point there where, when it first started, a lot of bootlegs were made by fans, there was more of a connection. But it became, there was a point where there were just so many. Just so many that it was big business. It was made by people who, you know, they didn't care what the quality was. It just got to the point where I'd walk in and see a price tag of \$30 on a record of mine that, to me, really sounded bad, and I just thought it was a rip. I thought I was getting ripped, I wrote the music, the songs — it all came out of me! And I felt it was a rip, and the people who were doing it had warehouses full of records and were just sitting back, getting fat, rushing and putting out anything

“Why put out something you don’t feel is what it should be, or that. . . ‘I’ll put out the other half six months from now.’ You don’t know what’s gonna be happening six months from now. You may be dead. You make your record like it’s the last record you’ll ever make.”

and getting 30 fucking dollars for it. And I just got really mad about it at one point.

Are you ever gonna come out with some of this live stuff. I’ve got some that I like just because I’m a fan.

I don’t know. I have a hard time listening to them, because I always hear the bad things. I guess the main thing is that I just want to make a live record. The plan was to do a live one after this one.

Some of the stuff is great like the CBS tape of “Santa Claus” and the Greg Kihn song “Rendezvous.” Why did you give that away? Did it sound too much like a Born to Run song?

That song I wrote in about five minutes before a rehearsal one day. We played it on tour and we liked it, and I liked him because I liked the way he did “For You” on that early album, and we just had it around and I told him “Hey, we got this song that we’re not recording now.” That’s mainly how some of those songs got out. I just wrote them fast.

I remember you playing tunes like “Independence Day,” “The Ties That Bind” and “Point Blank” two years ago. Were those written for Darkness but just didn’t fit your concept?

The reason they got thrown out was because of this thing I was telling you about, the way I felt about the *Darkness* album. I don’t know, that’s just the way I felt about them at the time.

Are you your own worst critic?

I think you certainly should be. That’s the way you have to be. You have to be most severe with yourself.

Do you anticipate a large critical backlash after being on top for so long?

That stuff happens all the time, besides, that’s happened to me already, I’ve lived that already. And it’s the kind of thing that just happens; people write good things and then they don’t. The first time I went through that it was confusing for me, it was disheartening. I guess I felt that I knew what I wanted to do and what I was about. The same old story when I was 25 when that first happened and I’d been playing for 10 years. Now I’m 31, so I went through that. When you first come up and people start writing about you, you’re just not used to it. It’s just strange. There were a lot of things that

brought me real down at the time, and there were a lot of things that brought me real up. I was very susceptible to being immediately emotionally affected by something like that at the time. But I went through it, I saw it happen, I saw how it happens. I was younger and I was much more insecure. I hadn’t put the time in that we’ve put in since then, and seen some of the things that happened since then happen. I’ve seen all sides of the music thing, and now, whatever happens is only gonna be a shadow of that moment. So if a lot of people wrote a lot of good stuff and then they wrote a lot of bad stuff, whatever happens, it happens. You have a concern about it, because I spent a long time and put a lot into doing a record. Same old story, anybody who says it ain’t a heartbreaker, it ain’t true. (laughs) But that’s the way things are, and I’m at a point now where I got a better perspective on a lot of those things.

Any changes in the future?

No, I don’t see changing the particular way that I do that thing right now, because. . .

You’re happy.

Yeah. Because if I felt that if I was just sitting there and squeezing the life out of the music, I wouldn’t do it. But that’s not what happens, that’s not what we do. The physical act is not what takes the time, I mean, this was our fifth album. We rented the studio. We knew how to make a record. As fast or slow as we wanted to, you know? The physical thing is not the story, it’s how you feel inside about it, and that don’t run on any clock, just how you feel inside. Just where you are today and what your record is gonna be saying out there, and what the people that buy that record are going to feel and get from it. I had an idea, and I wasn’t going to go half way with it, wasn’t no point in it. Like I said, I don’t trust no tomorrows on that kind of thing. And I’d rather do the time — and the time is no fun to do — because if I didn’t do the time there, I couldn’t walk out there on that stage. We’re going to be playing a lot of shows, and we’re going to be out there for a real long time. And when I go out there at night, I just like to feel like myself, like I’ve done what I have to do. And when I play those songs onstage, I know those songs, I know what went into them and I know where I stand. And people will and people will not like it, but I know that it’s real. I know that it’s there. ➡

“I think you gotta lay it on the line when you go out there. . . That’s the only way I feel right.”

RED HOUSE

SET THE SHORE ABLAZE



by Robert Santelli

I'll come right out and say it: The Red House might very well be the best band to come out of the Jersey Shore music scene in, well... a long time. The band consists of bassist Ron Baumann, vocalist and guitarist Bruce Tunkel, lead guitarist Tony Stives, and drummer Bob Nicol. Although The Red House's roots are in northern New Jersey (Union County), its home base has been the alternative rock showcase clubs, the Green River in Neptune, and more recently, the Stone Pony in Asbury Park. What The Red House has done is fuse strains of the traditional Shore rock sound with a more contemporary, slightly alternative sound, the results of which are both far reaching and exciting.

On the eve of The Red House's self-titled debut album release on SBK Records, **Backstreets** spoke to Bob Nicol about the band's prospects. Here's what he had to say:

BACKSTREETS: There's a big buzz about your album, and deservedly so. The band must be excited about the chance to see what kind of impact it will have beyond the Jersey Shore. **BOB NICOL:** Oh definitely. We're real encouraged by all the excitement that the record has generated. It's real nice to get some positive feedback after a lot of hard work.

You're one of the few Jersey bands that has been able to bridge the gap between the Green Parrot scene and the scene that has as its headquarters, the Stone Pony.

Yeah, I know. We never really considered ourselves an alternative band, which is the kind of band the Green Parrot usually features. I like to think our sound straddles alternative and mainstream rock, but Bruce [Tunkel] thinks our songs are more mainstream than anything else. In 1987 we released our first album, *There Is a Window*, and because it was independently released, the Shore radio station, WHTG-FM, which definitely plays alternative rock, picked up on it. That, in turn, led to interest from Green Parrot. We were welcomed there with open arms. But we knew we could fit in at the Stone Pony, too.

Where did the name The Red House come from?

It actually came out of my head for no reason at all. But after coming up with the name, we started to encounter The Red House all over the place, including the Edward G. Robinson movie.

When did the band begin?

We began writing our own songs in 1983. Before that we were a cover band, but for only about two months. We got so fed up with playing other

people's songs so quickly. It was completely unfulfilling, so we started to write our own.

Writing-wise, things have worked out well. You and Bruce recently won the BMI Songwriters of the Year award at the Garden State Music Awards.

Yeah, that was a great thrill. We were quite happy to win.

Listening to your new album, it's not difficult to detect elements of U2 and Springsteen in the songs. Are they influences?

Yeah, they are, as are the Replacements and the Waterboys. It all comes out, strangely enough, in a mesh that makes sense.

A lot of good things are happening to the band — and fast. Just yesterday I heard that the video for the single, "I Said a Prayer," was a breakout on MTV. Does this all come as a surprise?

Without sounding pompous, it's not surprising to me. I think all of us in the band always wanted to do this. Deep down we all expected to be doing this one day; we just didn't know when. We hung in there a long time. There were a lot of chances for us to get real down and just forget it. Most of our friends were moving along in their chosen careers, but we stood in the same spot. As corny as it sounds, we always believed in the

music we were making and if we got a chance to put it out there, that we would be successful.

The first single, "I Said a Prayer," is certainly one of the album's top tracks. It embodies The Red House sound, I think, better than any other.

The person who signed us at SBK, Roger Mannell, always liked that song most. From day one he pushed to make it the single. We saw no reason why it shouldn't be. We think the song represents the band well.

From the discussions I've had with SBK Records, the people there are very high on The Red House.

They definitely are. They've never tried to change the band at all. They just wanted to compound what we already were and make it a more solid entity. Everything we've done up to this point, we're real proud of, and so are they. So far we have nothing to be ashamed of.

The Jersey Shore, as readers of Backstreets know, has been responsible for some great rock 'n' roll over the years. How does it feel to become part of that tradition?

It feels quite good, actually. You're absolutely right when you say the area has turned out some great music. We'd love to become part of that history. I hope that there is longevity in the band and that we make the most of what we have going. 🐾

Ten-inch Bruce promo *Elvis* is a hit worldwide

Though Bruce Springsteen hasn't had a record out in more than three years, during this past quarter he helped fine tune cash registers in the UK and the US as his track fueled sales of the *Last Temptation of Elvis* collection. This two record/two CD set put together by Roy Carr of *New Musical Express* magazine was a benefit for charity so sales did help a worthy cause. Though sales figures have yet to be released for the Elvis set, it surely was a best-seller and demand forced NME to repress quickly.

Springsteen's cover of "Viva Las Vegas" is the lead off track on this 26-song collection and it was the track that probably got the most airplay in the US. Stations in New York and Los Angeles added it to regular rotation and just like a new "real" Bruce Springsteen album, stations competed to see who could play it first. Many radio programmers found it hard to find the set in the US since it was not serviced by CBS promotional departments.

The initial planning for the set said that it would only be available through NME itself and only by mail order. But clearly that policy was quickly changed when demand simply overwhelmed the supply. Carr did arrange for a few fan club type entities (including the Badlands store in the UK, and Backstreet Records in the US) to order quantity of the set and within two weeks of being released, the set was being carried by many major US record importers. Even a few big chains (like Tower Records) were able to order the set though it reportedly sold out within hours at most chain stores. Sales figures are unclear but one would have to speculate that the set sold at least 200,000 in both markets with the vast majority of sales being in the UK. Sales of this level would mean the set would be granted a gold record if it were a major label release.

Springsteen's track represents the first official release since he announced he would not be working with the E Street Band on his next album. The musicians used for "Viva Las Vegas," however, most likely represent a group assembled

just for this project and in all likelihood do not represent his "new band" as some radio DJs have reported.

Perhaps the most remarkable news about the track that *Backstreets* has learned is that it does not represent the first time Springsteen has recorded this tune. A member of the Springsteen organization recently confirmed that the song had originally been cut during the *Darkness on the Edge of Town* sessions and that at one point, obviously very early in the recording of that album, it was considered for Springsteen's fourth record. The source said that the original track with the E Street Band sounds almost exactly like the released version on the NME set though with some sonic differences — the E Street Band track sounding fuller. From interviews with Roy Carr it is clear that Springsteen never told the set producer that he already had this unusual track in the can, but that fact does make it a little easier to understand why Springsteen chose such an obscure Elvis tune and one that had not previously been associated with him. The "Viva Las Vegas" E Street track from the *Darkness* sessions has yet to surface among tape collectors though considering the sheer number of tunes recorded in the making of that album, this should not be surprising.

There are rumors in the UK that "Viva Las Vegas" may eventually be released as a single and even rumors that a video was filmed for the song, though we'd find this second rumor highly unlikely. The track did instantly become a favorite with UK radio broadcasters and since singles are still very popular in England, many assumed a single release would be imminent. One US record importer did go so far as to start advertising the song as a single and even ascribed a price to it — as far as we can confirm, as of June 1st, there has not been a single release and NME says, at this point, that none is planned.

At least two promotional releases were issued from the set however, both paring the Spring-



Above: Little Steven's East German EP; picture label on the "Viva" ten-inch promo.

steen and Paul McCartney tracks. The first promo was a ten-inch vinyl record issued to radio stations and record stores that features the Bruce track on one side and McCartney's "It's Now or Never" on the flip. The ten-inch does not come with a picture sleeve though the labels on the record itself depict the images of the performers. This ten-inch promo was very limited and since it contains performances by two of the most collected artists in history, as you might guess, prices have been high.

More interesting may be the five-inch CD promo that features the same tracks. This promo comes with a nicely designed type cover, and while it doesn't picture the artists themselves, the package is attractive. The sleeve identifies the CD as a "Radio Promo Only Not For Sale." That's not to imply that these CDs have not leaked onto the collector's market as they have been fetching ridiculous prices. The cover to the CD is printed with silver ink and the

back gives all the track information and personnel listings.

Apart from the Elvis set, collecting Springsteen on vinyl has been relatively easy since no new releases are known since the *Tunnel* album. We have tracked down news of a promo release from the *Live* set that we previously had not heard of — a four-track sampler from South Africa. Exact details of the songs remain unclear though the set is reported to feature a unique cover. South African records are hard to track down but we'll work on confirming this item.

Little Steven knows something about South African records as his "Vote That Mutha Out" from South Africa is probably the most shocking record ever to be pressed in that country (and also the single rarest Steven item worldwide). But perhaps as equally shocking is a new Steven release sent to us by our correspondent in East Germany (or should we now simply say east Germany?). The release is simply titled "Little Steven" with a unique cover shot of Steve on the front and type on the back. The four-track includes songs from the latest Steven album *Revolution* (only released in Europe) including the popular "Love and Forgiveness." Other tracks are "Revolution," "Education" and "Leonard Peltier." The record is on the Amiga label and a notation on the front of the disc identifies it as being from the Amiga "Quartett" series.

This represents the first Steven record from this changing part of the world, though *Born in the USA* was also pressed in East Germany (with a different back cover). There still has not been a Springsteen release in the USSR yet but we can only guess that is not too far behind. Springsteen records that do get smuggled into the USSR are reportedly in high demand and worth a fortune in rubles. So if you're looking for a good place to unload your huge out of date vinyl collection you might want to plan a trip to Moscow — even a used copy of *Born in the USA* will make you wealthy and you'll be contributing to the good of the world in the process. 🐾

Steven's first on import

Hearts of Stone comes out on CD

The biggest CD news in the Boss collecting front has not been the release of any rare Springsteen tracks — instead news has been made by the long-awaited CD release of a couple of Springsteen associated albums, *Hearts of Stone* and *Men Without Women*. Both finally made it to CD this past spring along with another half dozen notable titles.

The release of *Hearts of Stone* is the biggest news as this was perhaps the single most awaited compact disc release left to come out on CD in the Boss camp. The album has long been considered Southside's best (and even made it onto *Rolling Stone's* listing of the "Top 100 Albums" of the modern age) and has been unavailable in any format for several years. The vinyl disc had originally been discounted to the "nice price" bins and then eventually was discontinued, making it extremely hard to find and leaving thousands of new collectors without this essential record in their collection.

Though the CD release is long overdue and welcome, collectors will be disappointed that Epic chose to release the album with little fanfare and with minimal packaging effort. At one point the label had considered a deluxe package and had even toyed with the idea of hiring former *Thunder Road* honcho Ken Viola to write the liner notes — treatment that would seem appropriate for such a seminal album. Instead the release comes with an insert cover with song titles listed inside but with no other notes (imagine if Epic had cared enough to add a couple of the wonderful outtakes to this album to the CD like "What Becomes of the Broken Hearted").

The sound quality on this AAD set is excellent and though our guess is the material was not remastered (considering Epic's low budget approach) this still may rank as one of the best sounding albums to ever come from a New Jersey performer. Max Weinberg's drumming, in particular, is stellar and Steve Van Zandt's production shows what a true genius Steve can be in the production booth. Some fans may have forgotten that

every tune on this record was either written or co-written by Van Zandt or Springsteen and it's been called (by *Backstreets*) "the best album Bruce Springsteen never recorded." Southside's singing also is well served by the digital sound and the Jukes' horn section was at their all-time zenith with this recording. Though Epic chose not to put much money into this package, they did have the courtesy to price this CD in their "mid-line" category meaning that it will retail most places for around \$12.

Epic also has released the Jukes' great second record *This Time It's For Real* with similar packaging, production and price. This is another classic record and it too sounds wonderful in digital. Finding this release, however, has been harder than *Hearts of Stone* which leads to a whole new problem for Southside collectors: Now that most of his catalog is finally on CD, what has to be done to get record stores to carry more than one title of his? *Reach Up and Touch the Sky* is the next Southside disc set to come out on CD and should be available by the time you read this.

On a par with *Hearts of Stone* is the release of *Men Without Women* on CD, the debut album from Little Steven's solo career. This album is considered by many fans to be Steve's best and it has been impossible to find in recent years even on vinyl. Sadly the CD release of the album is from West Germany (where Steve is a rather big star) and not from the US but a few import copies should make their way into the US soon. The good news is that the West Germans put out the entire record, not the abbreviated album that was repressed a few years ago by EMI in the US (for reasons that still seem impossible to fathom).

One final associated artist release is a new set from Rhino titled *The Best of Gary U.S. Bonds*. There was some speculation prior to this release that the set might include tracks from the long deleted albums *On the Line* and *Dedication* produced by Steven and Springsteen. The Rhino release, however, does not include any of that material and a spokesperson from



Above: Another official "greatest hits" from Japan. Below: UK promo CD for "Viva Las Vegas" with a type cover.



the label explained that it seemed inappropriate considering the time frame behind the rest of the material included. The collection is still a winner and does include the great "Quarter to Three" and "New Orleans," both of which you may have heard Springsteen perform. EMI does tell us that those Bonds albums from the '80s are planned for eventual CD release (but remember this is the same label that cut off a few tracks from Steven's LPs when they repressed them).

The final CD of note is another in the series of weird Japanese

pressings of Bruce albums. This one is on the Eastern Enterprise label and is simply titled *B. Springsteen* and is on "The Great Artist Best Hit's Series." The release includes material from the first three records (not necessarily the biggest hits either) and comes with a weird picture of a taxi on the front. Like the other Japanese combo CDs recently (Bruce and Van Halen, Bruce and Bob Dylan), this release is legitimate, sounds great even if it looks weird, and is sold in stores in Japan (or at least was available for a short time). These releases in Japan are usually made for the secondary market so they are sold more from Mom and Pop stores rather than major chains, and are pressed in very small quantities which is why they are hard to find. The intent, at least in Japan, is not to create a collectible, but to sell a different looking set to the lower-end Japanese buyer (the same crowd in the US that you might find at K-Mart). These releases are so strange, however, and so limited, they unintentionally have become collectibles here in the US.

Upstage reunion Bruce, Steven send greetings

By Robert Santelli

The Upstage, perhaps the most influential of all the Asbury Park rock clubs, celebrated the 22nd anniversary of its 1968 opening with a reunion of musicians, club workers, and fans at the Berkeley-Cararet Hotel in late June. The event attracted over 200 people and featured music by Paul Whistler and the Wheels and a guest jam that included E Street bass player Garry Tallent.

Conspicuously missing from the reunion, however, were the Upstage's most famous sons: Bruce Springsteen, Steve Van Zandt, David Sancious, Southside Johnny, and Bill Chinnoek, though E Street keyboard player Danny Federici was there, as was Tallent. Both Springsteen and Van Zandt sent their best wishes to their old friends.

Springsteen opted not to leave pregnant girlfriend Patti Scialfa alone in California. "And we all understood his decision not to come," said organizer Margaret Potter, co-owner of the Upstage. "Naturally he was missed. But we know he was there in spirit."

Van Zandt was unable to attend due to the New York City visit of South African anti-apartheid leader Nelson Mandela. Van Zandt played a key role in Mandela's U.S. itinerary and helped organize a fund-raiser spearheaded by actor Robert DeNiro.

A reunion cocktail hour was followed by a formal dinner, a raucous rock 'n' roll set by Whistler and his Wheels, and a series of jams that included guitarists Ricky DeSarno, Joe Petillo, and Potter, bass player Tallent, drummers Tom Lewis, Big Bobby Williams, and Steve Shraeger, and singers Kevin "Bird" Connaire and Big Danny Gallagher. The event was videotaped by Bill Quinn Productions.

According to Potter, the idea for an Upstage reunion was hatched last year. "We just thought it would be a nice thing to do," she said in an interview a few days after the event. "I wanted to see old friends and musicians get

together again. And just as important, I wanted to keep alive the spirit of Upstage. I think we accomplished both goals far better than I ever thought we could."

It was at the Upstage that most area Jersey Shore musicians now in their thirties and forties cultivated the blues-based, rhythm & blues-flavored rock style that Asbury Park would later become internationally famous for. The club was located at 702 Cookman Avenue in Asbury Park, atop a shoe store in the middle of the city's shopping district. Open each weekend until 5 a.m., it quickly became a musician's club. It closed in 1970.

"The jams that took place in the Upstage were legendary," Potter continued. "There was such a wealth of great music that poured out of the club each week that it's hard to describe. The best players from all over the Shore and even beyond would come and hope for a chance to get up onstage."

Steel Mill, Springsteen's most noted pre-E Street band, originated out of Upstage jams. It was at the club where he met drummer Vini Lopez and discussed with him the possibility of putting together a band. Later, Springsteen asked keyboard player Davey Sancious and bass player Garry Tallent — both Upstage regulars — to join the Bruce Springsteen Band, the group that eventually evolved into the E Street Band.

Net proceeds from the reunion, which amounted to "a few thousand dollars" were given to the Society of Associated Performers, or SOAP, the Asbury Park-based musician's organization dedicated to preserving the city's musical heritage. SOAP is currently raising money to purchase the contents of the now defunct Asbury Park Rock 'n' Museum.

Included in the museum collection is the original Upstage sign and memorabilia from the club. Readers interested in making a contribution to help SOAP purchase the museum should send donations to SOAP/P.O. Box 355/Asbury Park, N.J. 07712. 📧

On The Backstreets

(Continued from page 7)

CDs Mark's played for me do sound great (almost all of these come from Europe, though, where quality seems to be more important and ethical bootleggers do seem to exist) yet that doesn't stop the fact that the vast majority of them are inferior to tapes and they all, good or bad, cost way too damn much. And if you've ever been to a record convention you'll understand what I mean when I say that most bootleg dealers share personality traits with the character Sidney Greenstreet played in *The Maltese Falcon*. Like Frank Zappa said of the music industry in general, they're in it for the money and the money only.

And that pretty much ends, ladies and gentlemen, my lecture on bootlegging for the day. This is fairly close to the lecture I give Mark every time we get in this argument and I suspect it will have about the same effect on most of you that it does on him. Both Mark and I love Springsteen's music and his live performances still have yet to be ideally captured on an official recording. Ultimately it is the music I enjoy and whether it comes from an official eight track tape, from an audio tape recorded by some kid in the tenth row, from a bootleg that Mark played for me, or from my memory, it is always music that moves me.

Early in his career Bruce Springsteen occasionally would autograph a bootleg here and there if he were in the right mood. By the early '80s though, after he sued Vickie Vinyl and publicly urged people not to buy bootlegs, he refused when fans asked. I've heard a few stories of the later '80s when Springsteen would toss a bootleg across the room like a frisbee if someone dared ask him to sign one (which is probably exactly what I'd do if someone were bootlegging my work without my permission). I think Bruce has every right to react this way — imagine if your own life's work were taken out of your hands and released by someone else. I do think you can differentiate, however, between studio outtake bootlegs and live performances as live performances were meant for public consumption even if they weren't meant to be captured for eternity. Studio outtakes, on the other hand, are essentially Bruce's rough drafts and he's got every right to protect those.

I'm not sure what Bruce Springsteen will do when (and if) Mark's present to him shows up. He's got every right to toss it out the window and he probably will. But if he does take a listen and throws it on his CD player he'll hear one of the greatest performances he ever put on in his entire life. That night was a night where he was born and reborn onstage in a three-hour span in a little theatre just across the river from New York City. Twelve years later you can still find a little bit of that magic (on sale for a hefty price) in New York City. And every person has to answer the question for themselves whether that's a sin. 📧

—Charles R. Cross

Playoff Answers

Here are the answers to our six question trivia playoff:

1. "Havin' a Party" was played Aug. 8, 1975 and didn't appear in a Bruce show again until July 17, 1988.

2. Bruce has played the following Bob Dylan Songs: "I Want You," "Chimes of Freedom," "Blowin' in the Wind," "Forever Young" and "Like a Rolling Stone." In soundchecks, he has additionally played "Mr. Tambourine Man," "Just Like a Woman" and "I Shall be Released," and no doubt others.

3. The following persons have played horns and sax with the full E Street Band in concert: Clarence Clemons, Al Tellone, Rich Gazda, Earl Gardner, Bob Malach, Bill Zacagni, Louis Parente, Stan Harrison, Richie "La Bamba" Rosenberg, Mike Spengler, Mario Cruz, Ed Manion, Mark Pender and Branford Marsalis.

4. The lyrics are from "When You Dance," a Springsteen/Van Zandt original given to Southside Johnny for the *This Time It's for Real* LP.

5. The song that doesn't belong with the others is "Darkness on the Edge of Town" because it did not debut on tour before being issued on an LP. All four other tracks were played live on the tour that preceded the LP they were released on.

6. These lyrics were used frequently in slightly varying forms by Bruce in his performances of "Born in the USA" on the *Tunnel of Love* tour. They can be heard at the end of the song, before the guitar solo. 📧

CLASSIFIEDS

PERSONALS

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A SMOGGY DAY IN LA TOWN, THE SKY IS GRAY, the air is brown. Lisa, enjoy the Jersey Shore.

WEDDING CONGRATULATIONS TO MR. AND MRS. Franco Nannini. Love always, Ann Marie Florczak.

MY FRIENDS: IF I HAVE HELPED ANY OF YOU FIND a little bit more of what you love best to do, then I am happy for each 'n' 'everyone' of you. LN 100.

HEY VIN. HAVE YOU HEARD ABOUT THAT GREAT "new" NJ band, "Soul Engines" yet? They're better than...! Fill it with gas and point it towards Mexico!... Two months Tess!... Come on Bruce!... (Dad).

WANTED: PENPALS WORLDWIDE. DOREEN, AGED 33. 30 Vimy Place, Mangere, Auckland, New Zealand.

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HOB STONE! YOU'RE #1 WITH ME. JACKIE. Smithtown.

WANTED: ANY BRUCE PENPALS AND ANYONE willing to trade Springsteen audio tapes. Mike Ginger, Box 2, Warm Springs, VA 24484.

BRUCE SPRINGSTEEN. HOPE YOU HAVE A GREAT summer buddy. Wish we could go to the amusement park, fishing, swimming and play ball together. We'd have so much fun together Bruce. Don't forget about 6/13/90 Buddy that I wrote you about. You're my best friend and the neatest and best guy in the world. I love you so much Bruce. Summer's no fun without you Buddy. I miss you Bruce. Please write or call real soon. Love you always and forever. Mark A. Shimigalsky, 811 McCormick Ave., Connellsville, PA 15425. (412) 628-1544.

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"DADDY... 'CAUSE SUMMER'S HERE AND THE time is right. We're goin' racin' in the street." Love Randi.

TO ML. SHE'S THE ONE WHO GIVES ME REASON to believe everyday. I love you. Anthony.

HOW ABOUT LOUIE LOUIE SPRINGSTEEN IF IT'S A boy? We miss ya at the Shore, Bruce.

WANTED: SERIOUS BRUCE PENPALS. PATTI CARTER, 1228 Kenneth Ave., Petersburg, ON., Canada K9J 5R9.

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WANTED: UNCUT PALLADIUM 11/4/76, MEMPHIS 12/13/84, Cleveland 2/18/75. Your list gets mind. Guaranteed response, US and foreign. Ken Handel, 15 Emily Ct., Demarest, NJ 07627.

WANTED: MINT BACKSTREETS BACKISSUES 1-7, 11, 12 & 13. Will buy or trade with Bruce CDs and tourbooks. Also wanted "You Mean So Much to Me" CD. Dan Rossi, 3 Meadow St., Salem, MA 01970.

BRUCE COLLECTOR WANTS BRUCE MEMORABILIA: records, tapes, photos, posters, etc. Send list and prices. Boxholder, PO Box 691, Bear, DE 19701.

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WANTED: BRUCE CONCERT TICKET STUBS TO BUY or trade. Trade audio/video list. Mike, c/o Abes, 130 Edwin Ave., Waterbury, CT 06708.

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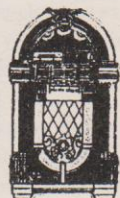
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JUKEBOX PIN!

Brand new style—one of the most beautiful pins you'll ever see. This is an accurate reproduction of a Wurlitzer 1015, considered the classic model of the '50s jukebox (the one with bubbles running up the side). Pin is greatly detailed with more than four colors used, all with gold plating. A must.



All pins are \$5 each or \$16 for four. Specify pin style. All designs also available as keychains for \$6 each. Add 50 cents per order shipping in the US and Canada; \$1 overseas. We guarantee these are the finest pins in the world or your money back!

Backstreet Records Pins, PO Box 51219, Seattle, WA 98115.

The Backstreets Subscriber Bulletin Board



To use any of the subscriber services listed here, simply complete the appropriate section(s) and mail entire coupon (or xerox or facsimile) to: BACKSTREETS, Subscriber Services, PO Box 51225, Seattle, WA 98115. Allow 6 weeks for processing.



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SUMMER 1990

JEMS DOESN'T JUST TRADE TAPES, WE GENERATE tapes, some 500 audio masters since 1972, including dozens of shows by Springsteen, Dylan, REM, U2, Who and other artists. We are constantly searching for original master tapes to execute highest quality trades with other tapers. We trade dubs off our masters for dubs off yours, quality for quality. This means JEMS will NOT sell any tapes, audio or video. We will TRADE ONLY, on all formats: DAT, VHS HiFi, reel and cassette. Besides audience tapes, JEMS prides itself on lowest generation boards, outtakes and video. If you don't tape, but have access to such material, send us your list. Foreign tapers especially sought. Audio "masters only" list available now. Serious tapers will receive a prompt response — but only serious tapers. Send lists with generation notated to JEMS, PO Box 11081, Tacoma, WA 98411.

FOR SALE

PHOTOS — AMNESTY AND TUNNEL tours. All photos taken from 1st row. Send for free sample. Enclose SASE. David Denenberg, 2445 Peret St., Philadelphia, PA 19130.

TIME AND NEWSWEEK, 10/27/75. AUCTION, \$75 minimum bid each. Send name, address and phone to Charles Lester, 1975 Longfellow St., Baldwin, NY 11510. Closes Sept. 30.

FOR AUCTION: KING BISCUIT FLOWER HOUR CD, #1, with live version of "Bishop Dance," a never released early outtake. This CD is extremely rare (air date May 29, 1988) and contains a killer digital quality version of "Bishop Dance," perhaps one of Bruce's best tunes. Disc also contains cuts from BST and John McLaughlin. Being the first King Biscuit concert to come out on CD it is impossible to find now. We've found a copy and are putting it up for bid — minimum bid is \$140. Send your bid before Sept. 20th to Backstreet Records, PO Box 51219, Seattle, WA 98115.

ORIGINAL OFFSTAGE PHOTOS. BRUCE, others. Box G. McKenna, WA 98558.

BUMPERSTICKERS! "I'D RATHER BE BRUCE-ING!" B&W, sneaker logo, \$2 each, cash and SASE to: "Just Bruce," PO Box 290027, Brooklyn, NY 11229-0001.

SET SALE OF COLLECTION. VERY COLLECTIBLE, mint, import LPs from 1982-85 era. Also paper goods. Send SASE for list: List, PO Box 18032, West St. Paul, MN 55118.

SPRINGSTEEN FOR SALE: 45S, 12 INCHERS, imports, promos, CDs and LPs. Send SASE to Jackie Probst, PO Box 388, Smithtown, NY 11787.

"FROG HEAVEN," "A ROCK 'N' ROLL FABLE ABOUT music, loyalty, swamp animals and the first amendment. \$6.95 postpaid. Tenth Teardrop, PO Box 3251, Pasco, WA 99302-3251.

SUPER RARE BRUCE PROMOTIONAL CLOTHING items, discs, posters, etc. Send SASE for set sale list. Kevin Rowe, 12913 Turkey Branch Pkwy., Rockville, MD 20853.

RARE BRUCE COLLECTIBLES! WE GOT EVERYTHING you always searched for: all those rare CDs, singles, promos, albums, picture discs, magazines, photos. Send \$1 for catalog (refundable). Nebraska Records, Apartado 172, 08570 Torello, Spain.

SPRINGSTEEN JAPANESE ITEMS FOR SALE OR trade. Bruce/Dylan CD, etc. Send 2 IRCs. MK, 308 Montanaruo, Minamiku, Nagoya, 457 Japan.

ULTIMATE BRUCE VIDEO. JAPANESE PROMOTIONAL, very limited. Information write Ten Mile Music, 14350 Burnhaven Drive #134, Burnsville, MN 55337.

JUKEBOX IS AN INDEPENDENT SOUTHSIDE JOHNNY and the Jukes newsletter currently published three times a year. Subscriptions are \$6.00 in the US and \$10.00 (in US dollars) for overseas. Make checks or money order payable to: Linda Tartaglione and send to: JUKEBOX, PO Box 355, Highlands, NJ, 07732

COLLECT THE BOSS!

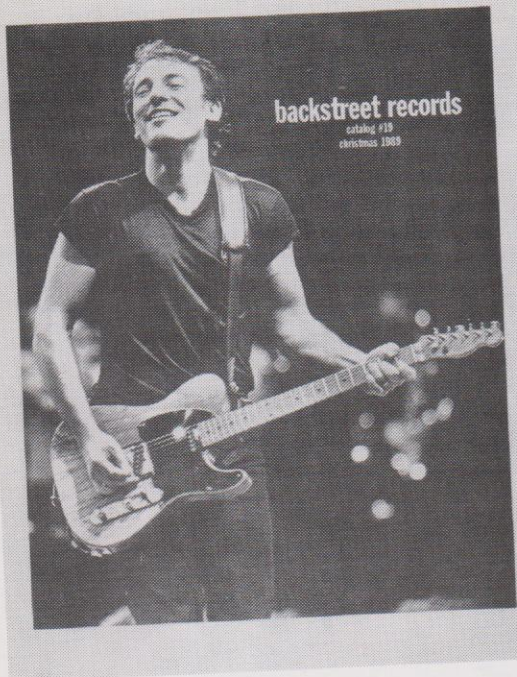
Backstreet Records is your source for Bruce collectibles of every kind, from T-shirts to rare picture sleeves. Our catalog is published five times a year, and each issue is chock full of the best in Springsteen rarities. We've got all the posters, all the B-sides and an ever-growing collection of CDs as well. When you buy from Backstreet Records, you know you're getting only 100% official and authorized collectibles from all over the globe.

We pride ourselves on our service at Backstreet Records, because we're collectors ourselves and we know how collectors should be treated. We're always happy to search for your wants and answer any questions you might have about any Springsteen item. Everything we sell is backed up by a no questions asked, money back guarantee. As our customers can attest to, we offer prompt, courteous service to the US, Canada and overseas.

Besides mail order, Backstreet Records can be reached by phone or FAX for immediate orders. Our phones are answered from 10-5 Pacific time at (206) 728-7603 and our FAX line is always open at (206) 728-8827.

If you're a collector of Bruce Springsteen or related artists, this is the store and the catalog for you. To get on our mailing list, all you need to do is send \$5 in the US and Canada (or \$8 for airmail overseas) and we'll put you on for a year. You'll get five catalogs over the course of a year, including our annual Warehouse Clearance catalog which is packed with one-of-a-kind magazines, singles and LPS.

To get on the catalog list for one year, send a check, money order or your credit card information to Catalog Requests, Backstreet Records, PO Box 51219, Seattle, WA 98115. If you'd like to receive the current catalog, send \$1 in the US (\$2 overseas) to the same address and we'll rush you our latest catalog. We guarantee that you'll find our service first-rate and that our staff is ready to help you in any way they can.



BECOME A SUPERSUB

Backstreets is seeking the support of a few of our subscribers to become supporting members. It's not for everybody, but for those serious fanatics who make the Boss part of their daily life, we think it's just the answer to your Boss fix.

Many of our subscribers have asked for years if they could get the magazine first-class and in protective envelopes and they have offered to pay extra for these services. Because of the way magazines are produced, these services are very expensive and take lots of raw labor to process. But as part of our SuperSub program we're offering supporting subscribers these services and more. Adding up all the services we're offering one gets more than three times the cost of service. Because of the cost of international mail, the SuperSub can only be offered in the US.

A SuperSub entitles one to:

- **First-Class Subscription to Backstreets.** All issues of Backstreets will be mailed to you first-class the instant they come off the press. They will be mailed in protective mailing envelopes and quick and speedy delivery is guaranteed. (Normally no first-class subscriptions are available.)
- **First-Class Subscriptions to Backstreet Records Catalogs.** All Backstreet Records catalogs will be rushed to your door first-class the moment they come off the press. This speedy service will allow you to take advantage of one-of-a-kind items for sale, giving you the jump on rarities. (Normally no first-class service is available.)
- **Automatic Subscription to All Hot Sheets.** Backstreet Records publishes a Hot Sheet approximately 15 times a year updating deletions, additions and corrections to the catalogs. You will be mailed all Hot Sheets first-class allowing you first shot at any brand new items. (Normally no such service is provided.)
- **Exclusive Collectors-only Staff T-shirt.** Our SuperSubs will be supporting members of the magazine and as such we've printed up an absolutely gorgeous t-shirt exclusively for them that says "Backstreets Staff." This beautiful t-shirt will not be made available to the general public and will only be given to SuperSub members.

• **Automatic Personalized Xmas Cards.** Each year we'll ship these to show our thanks to you, along with a special "gift" each year.

• **Automatic renewal of your subscription.** You'll never need to worry about renewing again — all SuperSubs will be billed each year so continued uninterrupted service is guaranteed. (Normally we can't bill for renewals.)

• **A free personal classified ad in each issue.** All SuperSubs will be allowed one free classified (20 word limit) in each issue of Backstreets (no "for sale" ads are included in this deal — only trades, pen pals and the like). This alone is worth over \$40 a year.

• **Boss Hotline Use.** SuperSubs will get 24-hour access to all the latest breaking Boss news on their private hotline — not the same number given out to regular Backstreets subscribers. This service alone is worth its weight in gold.

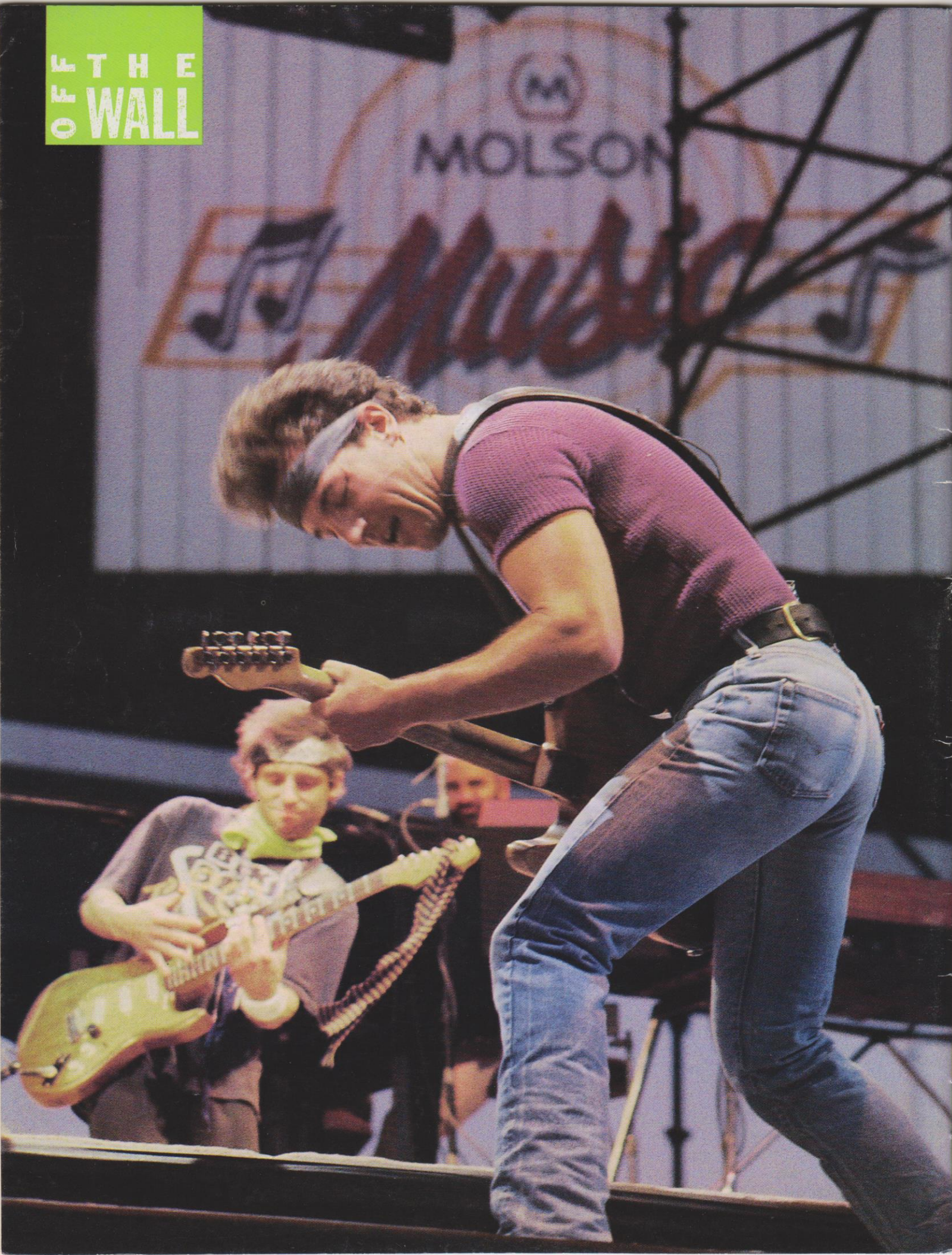
The price for all these services is \$50 a year. That's a lot of money but we think the services more than make up for the cost.

This is obviously not for everyone (of course, regular subscriptions are still available), but we think this service is tailor-made for the serious Bossaholic and will more than pay for itself in convenience and service. We can't transfer any current subscriber over to a SuperSub easily so there is no conversion but what we can do is, if you sign up for SuperSub, we can turn the rest of your present normal subscription into a gift for anyone you ask (and send them a personalized card letting them know).

To sign up for a SuperSub, send your check, money order or credit card info, along with your name, address and phone number and your t-shirt size (M, L or XL) and we'll start you off ASAP by sending your "staff" shirt, the SuperSub packet and the unlisted phone number to the Boss Hotline.

Send to SuperSubs, Backstreets Subscriber Services, PO Box 51225, Seattle, WA 98115. If you're a current normal subscriber also enclose your mailing label and let us know if you'd like us to continue your present subscription or give it as a gift to someone else.

THE
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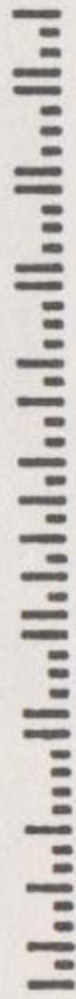
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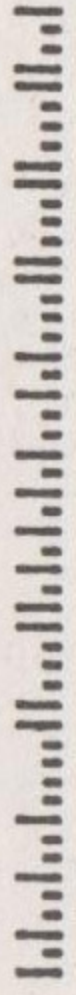
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US and Canada:

☐ One year. \$15

☐ Two years. \$25

☐ Three years. \$32. BEST DEAL!

Overseas Airmail

☐ One Year. \$20

☐ Two Years. \$35

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☐ Charge to ☐ Visa or ☐ Mastercard

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Exp. date: _____ Sig.: _____

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